

#1

BY THE AUTHOR OF THE PSYCHOTRONIC ENCYCLOPEDIA OF FILM

\$3

# PSYCHOTRONIC

VIDEO

KAREN ● ● ● ●  
● ● ● BLACK  
EXPLOI  
TATION

OHIO ● ● ● ●  
● ● ● MUSIC  
TRASH

CLIVE ● ● ● ●  
● ● BARKER  
HORROR

PAPA ● ● ● ●  
● ● ● OOM  
MOW ● ● ● ●  
● ● ● MOW

SEX

● ● ● ● AND  
DOZENS OF  
● ● ● ● AND  
DOZENS OF

REVIEWS • REVIEWS • REVIEWS









# WARNING!!!

**POSITIVELY  
THE MOST  
HORRIFYING  
MAGAZINE  
EVER  
PRINTED!!!!**

**DISCOVER:**  
The strange  
truth about  
**OHIO**  
**MUSIC!**



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story of  
**KAREN**  
**BLACK**



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**WITH  
LITERALLY  
DOZENS OF  
REVIEWS**

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**FIRST TIME ANYWHERE!!!!**





## WELCOME TO THE FIRST ISSUE

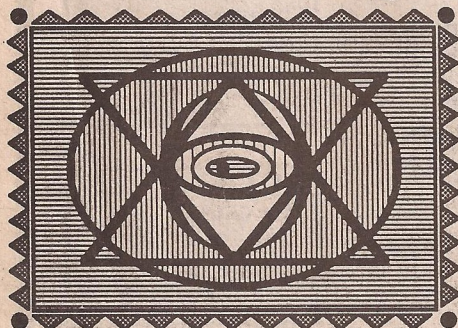
This new magazine reviews video tapes and covers some things that at first might seem unrelated. For those of you who don't know, PSYCHOTRONIC started out as a weekly, xeroxed, illustrated, alternative guide to movies on TV (in the New York area);- then became a book, THE PSYCHOTRONIC ENCYCLOPEDIA OF FILM, now in its fourth printing. (If you've had trouble finding a copy, you can order from Fantaco, or direct from Ballantine- see ads printed elsewhere in this magazine). PSYCHOTRONIC movies are the ones traditionally ignored or ridiculed by mainstream critics at the time of their release- horror, exploitation, action, science fiction, and movies that used to play in drive-ins or inner city grind houses.

But why- PSYCHOTRONIC VIDEO? Because, since my book started selling (in '84), countless people of all ages have discovered the advantages (and disadvantages) of watching PSYCHOTRONIC movies at home on video tape. By 1990 a predicted 67% of US homes will have VCRs. Because of this, we're in the middle of an incredible film production boom. The MPAA celebrated it's 20'th anniversary in Oct. '88, by announcing that they had rated a record 559 releases during the last 12 months. A record number of independent features were released during the same period, and at least 50% (!) of those films will never be shown in theatres. There are many '86 features that still haven't been released in any form. Some producers will actually pay a theatre to run their film for a day or two so they can claim it had a theatrical release and ask for more money for the inevitable video rights. It doesn't matter if nobody goes to the theatre to watch it. With so many new tapes available plus all the older ones constantly being released, it's hard to know what's worth renting or buying, and most magazines that review tapes don't know or care about PSYCHOTRONIC releases, or simply don't have room to review them after the more respectable titles are covered.

Many actors are as busy now as during the old Hollywood studio days, appearing in four or more titles a year. When people like Troy Donahue and Russ Tamblyn are acting a lot, you know something's going on. (see article about the busiest actors). "Has been" stars who would be lucky to sail on The Love Boat ten years ago, are getting top billing in features again. There are so many production opportunities, that more actors are realizing secret wishes to be the boss. Movies have recently been directed by John Saxon, Klaus Kinski, Anthony Perkins, Jack Palance, William Shattner, and Robert Englund. Is this madness or what? I guess if Ronny Howard and Leonard Nimoy made it, why not these guys?

During the last few years, I've been writing for magazines like Video Review, High Times, and Gorezone. They all have their distinct merits and helped pay my bills, but I want to review more tapes and help sort out the glut of product out there. As a long time fan of trashy movies, I can't imagine what it must be like to be a kid faced with decades of releases all at once, or to be a young horror fan who's seen hundreds of tapes, none of them made before the seventies. Although good early (black and white) movies are available, releases are still too spotty. Too many people still think color means better.

Naturally with all this production, the horror market is pretty out of control. In '87, a record 105 American horror movies were released. New low budget companies have been formed to make as many PSYCHOTRONIC movies or



**PSYCHOTRONIC VIDEO #1**  
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PUBLICITY CONSULTANT - GARY  
HERTZ / INPRESS, INC.

PSYCHOTRONIC VIDEO #1 was  
entirely self published and would not  
have been possible without the paid  
advertisements, and the advice and help  
of the people listed above. This issue  
was computer typeset in HOBOKEN,  
NEW JERSEY.

PSYCHOTRONIC VIDEO will be  
published every other month as soon  
as possible. Meanwhile be patient.

ENTIRE CONTENTS- Copyright  
PSYCHOTRONIC VIDEO  
MAGAZINE- 1989

c/o RARE BIRD VIDEO  
58 WOOSTER

NEW YORK, NEW YORK  
10013

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FAX- (212) 925- 6073



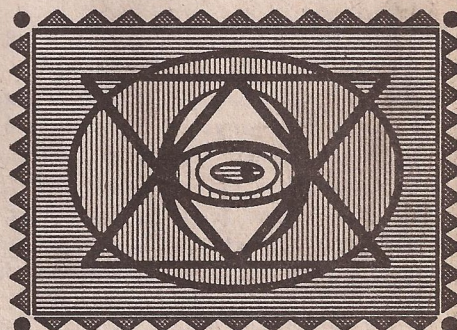


## OF PSYCHOTRONIC VIDEO!!!!

shot-on-video releases as possible. A few years ago nobody could have predicted the number of sequels, remakes, remakes of sequels, and sequels to remakes, and shot-on-video releases were rare. Now anybody with a video camera, anywhere, can tape a horror story, make copies and release it. The possibilities are endless and exciting. Talented people who never would have gotten near a feature film can now make low budget tapes, and of course many talentless hacks counting dollar signs in their sleep are making tapes that will make us completely re-evaluate what "bad" movies (and bad taste) are. Thanks to Ed Meese, various scandals, home video, and A.I.D.S., the theatrical porno movie business is over. Only very cheap shot-on-video releases are made now, and many porno directors and actors (some with new names) are now active in (what else?) horror movies. If you approve of explicit sex movies or not, you might be interested to know what the cast and crew of the horror tape you just rented was doing a few years ago. Video (even more than TV) is a great equalizer. Obscure low budget, non Union, non Hollywood tapes, in eye catching boxes, sit on the video store shelf right next to much hyped, multi-million dollar, major studio releases- and sometimes, it's hard to tell one from the other.

With the addition of three new national horror magazines in '87, we have almost as many titles to choose from as when I was a kid in 1964. The number of homemade, semi-underground fanzines and newsletters reviewing the underside of video releases has increased dramatically all over the world. No one publication can hope to cover everything. More video releases and more money involved means more opportunities to rip off the confused public. There are no laws against blatantly deceptive video packaging, releasing a tape under several different names, changing the soundtrack music to avoid paying composer/performer rights, or editing out important scenes. How many times have you rented a promising looking tape, only to realize it's a mediocre, re-titled TV movie, or worse. I think I'm more aware of these deceptive practices than the average person, but still get fooled at the video store too many times.

Television is also back in the horror/science fiction business with lots of (mostly syndicated and shot in Canada) anthology shows and science fiction adventures, and they'll all end up on tape too. Gore scenes are even starting to show up on TV shows. It's getting harder all the time to come up with something scary and original. If you're a fan of the rougher side of PSYCHOTRONIC video and hate it when titles are self censored to avoid an X rating-be warned! - We are now living in "a kinder and gentler nation". Along with more important and devious changes taking place in America, censorship is being encouraged by the government and made possible by the "legacy" of Reagan (The Supreme Court). Having a movie quoting actor president ("Make my day!") for eight years who imagined he was Gary Cooper (\*pg 48) is going to affect us for years. There's bound to be a major backlash against what you can see on cable TV and in the homes on tape. Chances are, more things you enjoy will become illegal before you know what happened. Of course banning things always makes them more desirable to many. Plan now for the video black market of the near future! Meanwhile, I hope you enjoy this first no budget issue. It will get better (I mean the magazine).



THANKS TO- RARE BIRD VIDEO,  
Harriette Vidal, Scott Roberts, Tom  
Bazzini, Paula Catarino, Leni Calabrese  
Jim Riley, John Owen, Micky Leland,  
Richard Henderson, Larry Cohn, Tom  
Rainone, Joyce Faust, Howie Kusten,  
Billy Miller and Miriam Linna, The  
Hound, Charlie Beesley, Glenn Kenny,  
J.D. King, John Holmstrom, Joanne  
Strashun, Jim Ryan, Margot Core,  
Charlie Johnson, Carol  
Metoff, Michael Kane, My parents,  
MAX, and everybody who has  
attended, promoted, or helped organize  
PSYCHOTRONIC film shows, bought  
or subscribed to the PSYCHOTRONIC  
weekly TV guide (way back in the early  
eighties), bought, reviewed or publicized  
THE PSYCHOTRONIC  
ENCYCLOPEDIA OF FILM, -everyone  
who has written, called and sent me ads,  
articles..., and all the fanzine and  
newsletter editors who've sent me free  
subscriptions and/or rare back issues.  
DEDICATED TO- Tom Allen, Patti  
Dow, Roxanne Mueller  
and Berni Gobdrich

COVER- During production, the greatest  
PSYCHOTRONIC star of all time, John  
Carradine died. Several movies that he  
appeared in were already reviewed, but  
since there was no time for a feature  
tribute, he's on the cover. The publicity  
picture is from Americathon ('79), a  
movie he was edited out of. This one  
shot says more than that whole movie.



# dozens & dozens of REVIEWS PSYCHOTRONIC



## BANNED BUCHANNAN!!

**DOWN ON US** (Omni Leisure '84) D/S Larry Buchanan

Dallas based director Buchanan is known to many for his minimalist 60's direct to TV science fiction remakes like *Mars Needs Women* and *Zontar The Thing From Venus*. He's also a conspiracy buff and made *The Trial Of Lee Harvey Oswald* ('64), years before a TV movie of the same name, and *Goodbye Norma Jean* ('76). There's no way to seriously defend Buchanan as a director, but since he made those films, nearly everybody is aware of the Mafia/Cuba/Marilyn/Kennedys/F.B.I. nightmare, and very few believe the Warren Commission anymore.

These days it doesn't take too much political awareness to think that maybe the American government was somehow behind the deaths of famous role model rock stars. *Down On Us*, which shows how a government assassin killed Jimi Hendrix, Janis Joplin, and Jim Morrison, has never been released, even on video. Other less interesting Buchanan

eighties projects (*Mistress Of The Apes*, *The Loch Ness Monster*), are easy to find. Has this movie been suppressed??

A lot of time is spent showing actor clones of the rock stars live in concert. Each one of them performs three whole songs that sound sort of like songs made famous by the originals. You might recognize bits of familiar lyrics, but not enough for Larry to have to pay any copyright fees. The only song he could get away with copying is *The Star Spangled Banner*! No matter who's supposed to be playing in whatever city, they always seem to be on the same stage in front of the same audience. Jimi and Janis meet and sing drunken blues together backstage. Janis confronts Morrison in the ladies room. You get to see Jimi pose with topless blondes for an LP cover, meet the plaster casters, and watch a New York drag show. Morrison in Miami screams "Wake up before the whole world goes into the atomic sewer!", and "How does it feel to be vermin?!" See Janis shoot up while watching Nam war footage on TV. Nixon is heard saying "These voices must be still". The government assassin (Sandy Kenyon, who landed a short lived role on *Knot's Landing* after this) is shown at home breaking his son's records and yelling "I told you- no nigger music!!". He offs two of the stars, but Jim Morrison fakes his own death in Paris and hides out in a Spanish monastery (!), where he later dies anyway.

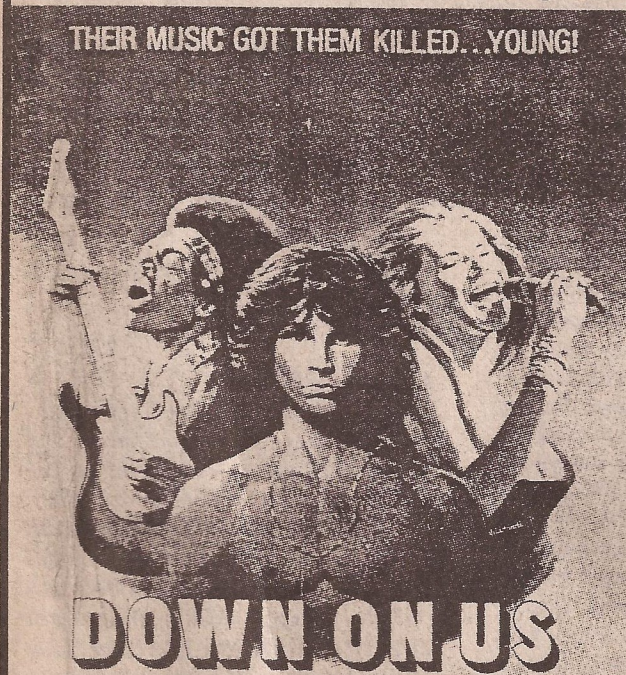
*Down On Us* is eerily fascinating despite (or because of) being too long, too dark, and too cheap. Someday a more respected, major director will tackle the same idea for a major company and Larry will be able to say "I did it first" again. I hope you have an opportunity to see his unreleased effort. I'm waiting for a movie showing how our government killed off, jailed, drafted, tamed, or brainwashed most of the best fifties rock stars, and backed the career of Pat Boone.

## A DOUBLE BILL FROM MARDI RUSTAM (!)

**EVIL TOWN** (TWE '87") P/D/S Peter S. Traynor, P/D William D. Sklar, D/S Larry Spiegel, D Edward Collins, Mardi Rustam, S Richard Benson

**EVILS OF THE NIGHT** (Lightning '84) P/D/S Mardi Rustam, S Phillip Dennis Connors

As you can see from the confusing credits, *Evil Town* is a paste up job of old and older footage, from as far back as '72, to '84, and released to an unsuspecting public in '87. It's mostly an early seventies unfinished (?) feature called *God Damn Dr. Shagetz* starring old Dean Jagger as a mad scientist who experiments on young people to keep a small town's



JIMI HENDRIX JANIS JOPLIN JIM MORRISON

(PLAYED BY)  
GREGORY ALLEN CHATMAN • RIBA MERYL • BRIAN WOLF  
starring SANDY KENYON as the Assassin

with STEVEN TICE • TOM SAWYER • JENNIFER WILDE • SUSAN BARNES  
Omni Leisure International presents a film by LARRY BUCHANNAN "DOWN ON US"  
EXECUTIVE PRODUCER MURRAY M. KAPLAN • DIRECTOR OF PHOTOGRAPHY NICHOLAS VON STERNBERG  
MUSICAL SUPERVISION JEFFREY GANN and DAVID SHOREY • PRODUCTION DESIGNER SHAY AUSTIN  
WRITTEN AND DIRECTED BY LARRY BUCHANNAN

RESTRICTED  
PARENT STRONGLY CAUTIONED  
Some Material May Be Inappropriate for Children Under 17



old people alive forever. Two couples camping out are the star victims. James Keach is the hero. (Stacey's brother has come a long way, he just produced a John Travolta comeback film, *The Experts*). Robert Walker (Jr.), around the time he starred in *Son Of Blob*, is the other name camper. Familiar looking older actors (including Regis Toomey) drug the unsuspecting visitors. A lot of time is spent showing newer, more exploitive scenes with two idiot garage mechanics terrorizing female teens before delivering them to the secret clinic. The cast also includes action star Jillian Kessner (*Firecracker*) and a topless Playboy model. One of the directors, Larry Spiegel made the X rated *The Happy Hooker*. Another of the directors, Mardi Rustam liked the story so much, he remade it on his own!

In *Evils Of The Night*, John Carradine becomes the doctor, but he's a "space vampire" seeking blood for his dying planet. The all star cast includes Julie "Catwoman" Newmar and Tina Louise as the doc's assistants. Louise ("the movie star" on *Gilligan's Island*) replaced Newmar as Stupifyin' Jones in *Lil' Abner* on Broadway back in the fifties. Here they are, together !!! The garage mechanics this time are even dumber and more sadistic and are played by Aldo Ray and Neville Brand (!), who were both in Rustam's production *The Psychic Killer* ('75). Brand also starred in Tobe Hooper's amazing *Eaten Alive* ('76), produced by Mardi. This tape is just as disjointed as *Evil Town*, and is sick enough to have been released by New York's notorious Aquarius. You might wonder how it managed to avoid an X rating, especially the parts with porn stars Amber Lynn, Jerry Butler, and Crystal Breeze. Nobody could really recommend either tape, but if you want a double example of inept filmmaking just to supply video product, like to see once popular stars degraded, and enjoy mind numbing experiences, watch these back to back.

**SHOCK! SHOCK! SHOCK!** (Rhino '87) D/S Todd Rutt, Arn McConnell

Most horror or science fiction spoofs are lame disasters made by people with dollar signs in their eyes who should be selling used cars. This short black and white, made in Brooklyn tape is the lowest budget project reviewed in this issue (with the possible exception of *Black Devil Doll*), but I liked it so much, I presented it's premiere, the only New York public showing (along with a half hour, made for local TV fantasy /comedy special called *Kevin And Joe In Dimension G*, made by the same guys).

*SHOCK!* starts like a splatter movie and shifts to a superhero adventure somewhere along the way (sort of like some of Ray Dennis Steckler's 60's features). Some of you might notice similarities to scenes from Argento's *Deep Red*, Japanese *Starman* movies, and other harder to peg sources. The evil Stigmatons are after the mystic Star Of Bartos, and a parent killer escapes from an asylum. There's a trip sequence ("your mind will be ripped open!"), great death rays from an alien with ping pong ball eyes, lots of flashbacks, nice animated titles, a crudely animated monster, blood, maggots, you name it. The cinematography and music (by *The Cyphers*) are great and these guys love the movies they parody and have a unique sense of humor. Made with a budget that couldn't buy Spielberg's dinner, *Shock! Shock!*

*Shock!* will hopefully be one of many releases from the talented director team from Grand Junction, Colorado.



**SHOCK!  
SHOCK!  
SHOCK!**



## NUDIES!

**ORGY OF THE DEAD** (Rhino '65) P/D Steven C. Apostoloff S Ed Wood Jr.

Back in Cleveland, there used to be an unbelievable three story used book store called Kay's. When I was about 16 I bought a heavily illustrated paperback book (with no cover) called **ORGY OF THE DEAD** and liked it so much that I cut the pictures out (bad move). I had to wait years to see the "adults only" movie based on the obscure book by the prolific writer Ed Wood Jr. - but the wait was worth it. Some people (o.k. lots of people) don't like *Orgy Of The Dead*, but to me this is surreal, it's art- or at least the ultimate ambient tape. Who wants a burning fireplace or fish in a tank, when you can have sexy professional strippers, dancing in a graveyard?? Perfect for any party or rewatching alone.

The "star" is Criswell, who rises from his coffin and rants about "monsters to be pitied, monsters to be despised", a line lifted from Ed's earlier *Night Of The Ghouls*. A horror novelist and his red haired girlfriend drive and have a typical awkward autobiographical Wood conversation. Outside it changes from night to day to night to day... After the car crashes they find themselves captives of the undead Criswell, and Fawn Silver as *The Black Ghoul* (the real inspiration for *Elvira*?), a mummy, and a howling werewolf. For the record, the eternally damned women who have to perform, each have their own bizarre musical theme and are, in order: *The Indian* ("she died in flames"), *Streetwalker*, *Gold Girl* (she dances to Martin Denny style music while two men in striped skirts watch, they pour gold coins on her, then dip her in molten gold), *Cat Woman* (she wears a great leopard costume with holes for her breasts, dances to really silly music, claws at tombstones and is whipped by an indifferent man), *Slave* (she gets whipped too, and rolls around on the ground in her G string). *Mexican* (dances around, fondles, and kisses a skull), *Hawaiian* (does a bump and grind to bongo music and is interrupted by grainy stock footage of a snake), "*Skeleton*" (a woman takes off her wedding dress and does the swim and the jerk to rock music in front of the skeleton of the husband she killed), and *Zombie* (does a very slow zombie dance). Criswell warns, "You may join us soon!"

In-between each inspirational performance, the other characters read dialogue worthy of your favorite Ed Wood directed movie. By this time, Wood's feature directing days were over, but he wrote one more filmed screenplay, *The Fugitive Girls* ('73), also directed by nudie specialist Apostoloff (a.k.a. A.C. Stephens). Details on that one- next issue.



08

EDWARD D. WOOD, JR.

"After he tied you up he went out into the darkness."  
 "He packed a mean wallop."  
 "I thought you were dead."  
 "They still do." He tried for a smile. "Both of us."  
 "Don't joke at a time like this."  
 "It might help to keep up our nerve."  
 "I'm not laughing."  
 "What are they up to now?"  
 "Before they stopped talking so I could hear them, they said there was another soul coming up for judgment." She looked across in the direction of the throne chairs and their occupants. "They want us to watch, and learn."  
 "I've already seen enough to write a book."  
 "I have a horrible feeling that what has happened before is only a small part of what's coming up. I'm shaking all over. I can't seem to control it any longer."  
 "Don't let them see you're afraid."  
 "But I am afraid. So desperately afraid. I only wish I knew."  
 "Knew what?"  
 "If I am dead or not."  
 "You're as much alive as I am."  
 "That's no comfort, Bob. The crash. The endless cemetery. The rain, suddenly gone. Dry ground when it should have been soaking. These creatures—it's like a mad dream. Could this be a dream?"  
 "Not when we're both witnessing it at the same time."  
 "You said there's got to be a logical explanation for everything in the world. How do you explain this? You can't. This is not of the world, at least not of the world we know, except in your stories. It's like we were living one of your stories. So unreal. So terrifying. Those creatures out there are what nightmares are made of. How can they be real? But they are. How can we be here? But we are." She brushed her chin across her

**ORGY OF THE DEAD**

IN GORGEOUS  
AND SHOCKING  
ASTRAVISION  
and  
SEXICOLOR

THE FILM THAT WILL  
SATISFY EVERY  
OVER-SEXAGESIMAL  
ADULT!



**PARADISIO** (New World '61 UK) P/S  
Jacques Henrici, S Lawrence Zeitlin,  
Henri Haile

I was considering reviewing John Carpenter's recent **THEY LIVE** where characters put on special sunglasses that reveal subliminal messages and alien faces. It shows how America has sold out and doesn't care about it's citizens anymore. But enough depressing politics, here's an older movie with a similar but better audience participation gimmick, and all it shows is that beautiful women look great without any clothes on, especially in public places. When Professor Sims (Arthur Howard, the less famous brother of Leslie) puts on his special glasses that make clothes disappear, we put on red and blue 3D glasses (hope you have a pair-everybody should) and see color segments filmed all over Europe (showing women who "don't know" that they appear naked to the professor). If you've seen Russ Meyer's *Immoral Mr. Teas* ('59), this is a lot better, but just as plotless. A smiling, naked girl tends her sheep in a pasture. In a night club The Prof. is happy just to stare at the naked cigarette girl and photographer, but when he accidentally spots a male waiter, quickly looks away and goes "Owww!". He also gets drunk and faints after seeing a woman with three breasts. Lots of women are viewed around a pool, on the Riviera, and in

my favorite scene, boarding a bus. Eventually Sims is chased all around some ruins in Berlin by spies who want his glasses. The sparse dialogue is dubbed in, but no expense was spared, filming on location in Paris, Munich, Venice and other cities. **Paradisio** is a real time capsule item, probably the best of several similar features and seems more friendly and innocent than most of today's leering, cynical TV situation comedies.

## ZOMBIE HEAVEN

**THE VIDEO DEAD** (Embassy '86)  
P/D/S Robert Scott

A teenage brother and sister are in the new family house before their parents arrive. They find a haunted TV set showing "Zombie Blood Nightmare". The guy smokes pot and watches TV. A blonde comes out of the set and strips for him. "The garbage man" shows up on the screen (but the character never returns). Eventually, zombies emerge from the set and a guy from Texas arrives at the door to help defeat them. One scene is copied from *Phantasm*, the girl dreams she's being eaten alive, and the zombies (who laugh) eat each other at the end. This is a silly, low budget first effort with some gore, but I liked the characters and seeing people hunt zombies with arrows. The oddest part features the brother hanging from a tree with a chainsaw waiting for the living dead to attack. I'd like to see another feature from Scott.

**ZOMBIE NIGHTMARE** (New World '87) D Jack Braverman P Pierre Grise, S David Wellington

This old fashioned, (minimal sex and blood) made in Canada horror looks like it's from the early seventies. The soundtrack is heavy metal and the filmmakers had the right idea using Motorhead's *Ace Of Spades* for the opening theme. It would be hard to live up to the intensity of that song, and this doesn't come close. Muscular singer Jon- Mikl Thor stars as a good samaritan killed by hit and run would be rapist teens. He returns from the grave as a green faced instrument of revenge and kills one guy with a baseball bat through the stomach. Manuska Rigaud is

pretty offbeat as a Hatian voodoo priestess that looks like she wants to be the new Tina Turner. Adam "Batman" West is a police captain who figures in the bizarre (surprise!) ending. Thor also starred in the recent *Edge Of Hell* which you should look for if you think he shows promise here.

**ZOMBIETHON** (Wizard '86) P/D Ken Dixon...

Thanks to small video companies, European co-productions that were never released in America by prolific directors like the Spanish Jesse (Jesus) Franco, are filling up valuable spaces on video store shelves. If you're curious about some of Franco's over 200 (!) cheap sex/horror movies, or are a zombie fan, this is a painless sampler. Ken Dixon, who 'later directed *Slave Girls From Beyond Infinity*, filmed the linking segments for this plotless compilation featuring scenes from four Francofilms, two other Euro zombie movies, and a token American feature. The new arty slow motion scenes always end up in a movie theatre with an all zombie audience. They're not bad and sort of fun to watch. Most of the old scenes feature nudity, some are gory, and some are pretty funny. The most effective gore scenes are from Lucio Fulci's **ZOMBIE** ('80). The oldest scenes are from Ted V. Mikels' **ASTRO ZOMBIES** ('68) featuring John Carradine and Tura Satana! **FEAR** ('80) by Ricardo Freda, features Emmanuelle series star Laura Gemser as an actress, a bat attack, and a giant spider (no zombies).

Everything else is from Jesus. **ZOMBIE LAKE** ('80), which may have been taken over by the French Jean Rollin, features a lot of naked ladies being attacked by green, underwater Nazi zombies (!). **OASIS OF THE ZOMBIES** ('82) has zombie soldiers in Northern Africa. **THE INVISIBLE DEAD** ('70) stars Franco regular Howard Vernon as Dr. Orlof, an ape man, and features sex with an invisible man. **VIRGIN AMONG THE LIVING DEAD** ('71) shows a zombie attack. Some might see this tape as a rip off. I think Wizard has done a public service and spared me hours of boredom by showing only the highlights from the Franco movies, which I have no intention of renting. (All seven titles are available on their own if you're a real completist (or masochist).





## STREET TRASH (Lightning '87) D Jim Muro, P/S Roy Frunkes

New York director Muro once published Trash Weekly, an admitted copy of my original PSYCHOTRONIC weekly TV guide. While at the School Of Visual Arts, he made the original Street Trash, a 10 minute, 16mm short about winos drinking contaminated wine. The premiere was at a bar called the Dive. Simple and and short, it was a lot better than his TV guide. Everybody there liked it. Roy Frumkes, one of Muro's instructors at school who had made Document Of The Dead (a very good look at how George Romero works) collaborated on this feature version, directed by Muro when he was 20.



This basically plotless feature goes out of it's way to be offensive (Variety called it noxious) and was released unrated. If the production values and special effects weren't so good, it would resemble a Troma release (Troma regular big guy R.L.Ryan is even in it), but it has more effective sick humor and gore than anything from that company. The Nam flashbacks were some of the most disturbing I've seen, and the comic doorman character working for the mob is hilarious. Vic Noto who plays the Nam vet, really was one, and the cop is an ex cop. The real Brooklyn Wrecking Company (owned by Muro's father) makes an excellent set. It's hard to make

necrophelia, castration, and (off screen) gang rape funny, and these guys haven't always succeeded, but Street Trash is an unforgettable experience, and they've made no concessions to make it more commercially acceptable. If you're looking for something shocking, grim, and surprising, with some extreme gore, this is it. If you want to see where some of the inspiration came from, rent Kurosawa's Dodes'ka-den, but this could have been inspired by everyday life in New York. I still find it hard to believe that Street Trash played on Cinemax in '88. Must have surprised some cable viewers.

## BRING BACK HAMMER! TWO FROM THE U.K.

SCREAM AND DIE (Lightning '73) D Joseph Laraz, P Diana Daubeney, S Derek Ford

Spanish director Laraz made the ultimate erotic vampire movie Vampyres ('74). Made the year before, and originally called Psycho Sex Fiend (a more descriptive title), this slow, dark unpleasant movie stars a model who witnesses a murder. Her roommate is raped and killed. Her new neighbor who seems like he must be the killer (but of course isn't) wears black gloves and has a room full of pigeons. Another character is a young guy who has sex with his much older aunt.

GOOD NIGHT GOD BLESS (Magnum '88) D John Eysers, P Geoff Griffith, Zafar Malik

A priest stabs or guns down five kids and their teacher in a school yard. New York cop Joe Vanovitch is on the case, and dating the mother of a little girl who was almost a victim. In a movie filled with false leads, that doesn't bother to show any of the killings, a very irritating false ending adds a possession (featured on the video box), so this cop movie can classify as horror.

## AND WHERE'S DARIO ARGENTO WHEN YOU NEED HIM?, ITALIAN VIDEOS

SEVEN DEAD IN A CAT'S EYE (Prism '73) D/S Antonio Margheritti, P Luigi Nannerim, S Gioliano Simmonelli

This one exists because it stars the famous (in Europe) couple Jane Birkin and Serge Gainsberg. It takes place at an old house in Scotland. Anton Differing is a doctor, Birkin a detective. It's too dark, dumb and boring. It also has a killer cat and a guy in a gorilla suit.

SPECTERS (Lightning '87) D/S Marcello Avallone, P/S Maurizio Tedesco, Andrea Purgatori, Dardano Sarchetti

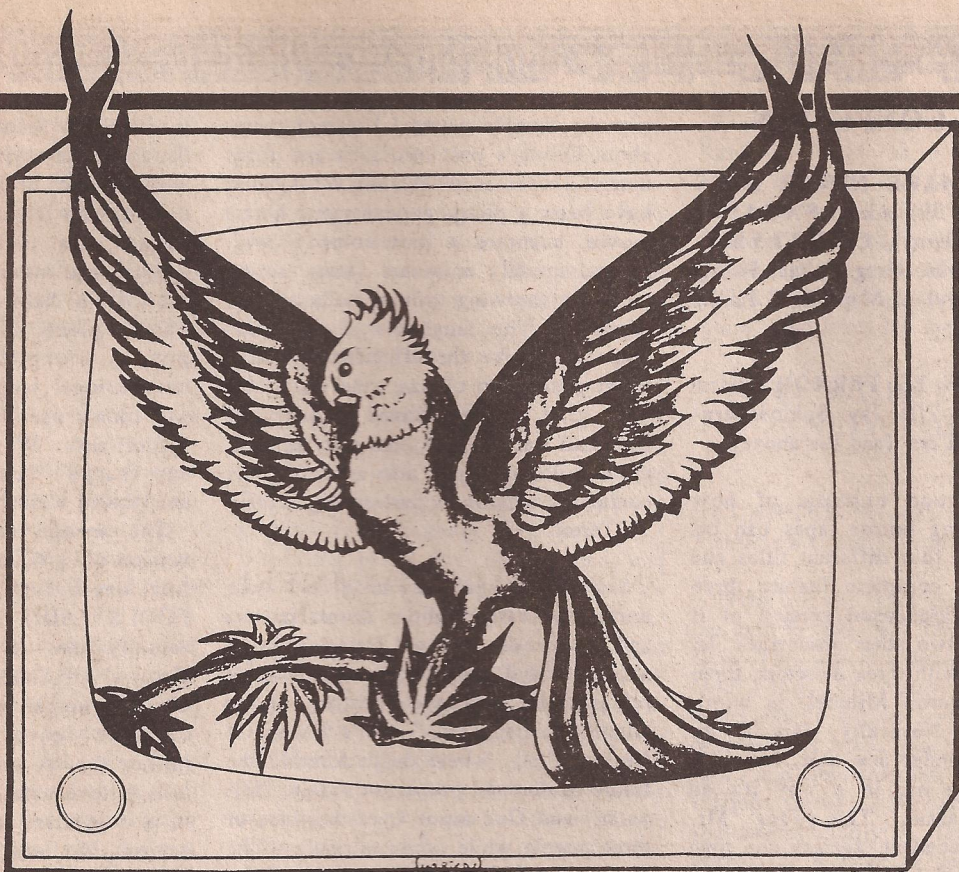
With a plot inspired by the excellent Quatermass And The Pit, archaeologists (led by Donald Pleasence) dig in an ancient vault in Rome. Work on a subway interferes and a monster (shown for about two seconds) is unleashed. There's a Nightmare On Elm St. bed scene rip-off, and one good part in an otherwise boring movie. Filmmakers are shown making a remake of The Creature From The Black Lagoon.

MASSACRE IN DINOSAUR VALLEY (Lighting '85) D Michele Tarantini, S Lemick Tarantini

Here's one made in Argentina. I saw it in Sweden. It's about a group of typically diverse people stranded in the jungle after a plane crash. An archaeologist finds some dinosaur prints, but no dinosaurs. They're attacked by killer Indians, then the survivors are captured and put in a slave labor camp run by drug dealers. There's nudity, comedy, and typical modern Italian gore, but nothing very memorable.

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## VIDEO CONFUSION

**THE NIGHTMARE NEVER ENDS** (Star Classics '79) a.k.a. **SATAN'S SUPPER** (Academy), **CATACLYSM** D Tom McGowan, Greg Tallas, Phillip Marshak, P Darryl A. Marshak, S Phillip Jordan

**NIGHT TRAIN TO TERROR** (Prism /Parade '87) P/D Jay Schlossberg-Cohen D John Carr (and see above)

Here's a good example of how confusing renting horror tapes can be. You could rent four different titles and see the same complete feature three times, plus a condensed version of it combined with two other obscurities. To me any movie with three directors, three titles and Cameron Mitchell is worth checking out. Naturally, this is an uneven mess, under any title, but with so much going on, in a way it's an exploitation classic. The young "Mr. Olivier" is a decadent, ageless one time Nazi who likes to hang out in discos and is actually Satan (!), with hooves. Mark Lawrence, as an old Nazi hunter, is on to him, and tries to convince Mitchell, who plays a cop. Lawrence, who used to play gangsters, also shows up as Cam's partner. Meanwhile Night Court's Richard Moll (with hair) is the "Noble Prize winning" author of the best selling "God Is Dead". His wife, a successful female surgeon (Faith Cliff-

a pretty terrible actress) has nightmares about Olivier's past atrocities and finds herself chosen to defeat him. What could have been a pretty good serious horror movie, becomes a part comedy, with several crudely animated stop motion monsters throwing around dolls of cast members! The laughable scenes don't prepare you for the effective operating room possession climax that uses real open heart surgery. Filmed in Salt Lake City and San Diego, this easy to find, multi-titled oddity is also available in a condensed version as part of Night Train To Terror.

Somebody got a hold of two unreleased early eighties horror movies and the already released *Cataclysm* (see above), added new footage and actually released it to movie theatres. In an attempt to copy Dr. Terror's House Of Horrors ('64) where death foretold the future of doomed people on a train, "Mr. Satan" and God argue over the fates of three people while taking a ride on "the Devil's Cannonball". God is played by Ferdy Mayne (*The Fearless Vampire Killers*). A new wave band provides idiot MTV style filler before and after each story, and even breakdance. Their song goes "Everybody's got something to do-Everybody but you!" a mean message to viewers of this tape.

John Phillip Law, an American actor usually busy in Europe, stars as Harry in the first badly edited down

(unfinished) feature. He's given shock therapy in an asylum, and forced to drug women and bring them to the mad doctors who sell their body parts. Naked women are tied down, handcuffed, gagged, and tormented by Otto (Richard Moll again) before they're dismembered. There's plenty of blood and nudity, a gory decapitation and some unintentional laughs. When asked why she didn't use a pay phone, a female visitor says "We stupidly didn't bring any change". Jars of decapitated heads are labeled with the victims names.

The second story is a condensed version of a feature, also released in it's full length form as *CARNIVAL OF FOOLS* (AIR) video). The tape box actually uses ad art from the classic *Carnival Of Souls* to try and fool you. Greta, a woman who sells popcorn at a carnival leaves with a decadent millionaire. A student at a frat party falls in love with her while watching her in a stag film (she wanted to be an actress). He finds her, and they both end up in her mentor's "death club" where variations of Russian Roulette are played. People die in imaginative ways-crushed by a contruction ball, burned to a crisp by a computer and strangest of all, stung to death by a giant winged beetle. The insect is badly animated like the monsters in *Cataclysm*, which is the third and last condensed movie. After three nearly incomprehensible tales, we get to see a model train crash.

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The band dies, but God (who earlier had defended rock music!) intervenes, and the train is seen ascending to Heaven! What other video tape gives you so much?

**FAST COMPANY** (Admit One '78, Canada) D/S David Cronenberg, P/S Courtney Smith, P Michael Lebowitz, Peter O'Brian, S Phil Savan

A lot has been written about David Cronenberg since his mainstream acceptance. Career articles always neglect this car race movie because it's not horror. It took a while to find a copy, and while it's no *They Came From Within*, it's interesting enough and has a solid exploitation cast. The title refers to Fasco, a big oil company that sponsors famous racer Lonny "Lucky Man" Johnson (William Smith). He travels around western Canada and the northwest USA in the back of a fully equipped office, apartment/ truck, and races custom built cars that run on Nitro fuel. John Saxon, as the weasel (Amercian) Fasco representative makes Johnson drive funny cars (an embarrassing setback), and will resort to murder for profit. The sport of racing is shown as dangerous over commercialized show biz with drivers manipulated by their sponsors. Cars explode, drivers burn. The rock soundtrack is Springsteen influenced. 70's "B" queen Claudia Jennings doesn't have a lot to do as Johnson's girlfriend, in this, her last film. She died in a car crash the next year.

## EARLY EFFORTS BY DIRECTORS WHO WISH THEY WERE RUSS MEYER AND/ OR ROGER CORMAN

**STAR SLAMMER** (Vidmark '84) P/D Fred Olen Ray

I saw Olen Ray's dismal *Scalps* on 42nd St., so wasn't too excited about watching any of his over a dozen movies made since. This one sat on a shelf for a while, then was presented by Jack Harris (who produced the original *Blob*). A silly comic mixture of *Alien*, a little *Star Wars*, and women's prison movies, it has two subtitles; *The Adventures of Taura*, and *Prison Ship*. A

promo reel was part of the *Sleazemania* tape. Sandy Brooke, who has one topless scene is Taura, sent to prison for destroying the hand of Ray regular Ross Hagan, co- star of sixties biker movies, and a pretty bad actor. The torture and bondage scenes seem to be inspired by the *Flash Gordon* remake. Aldo Ray with a half mutated face seems to have a good time torturing an Oriental woman wearing a *Vampirella* uniform. John Carradine appears for about three seconds in what looks like an outtake from *Frankenstein's Island*. Johnny Legend (see *Teenage Cruisers*) is a wandering priest who gets zapped, and Ray's wife Dawn Wildsmith wears an eyepatch as a warden. I liked the hologram of a kid in a Mexican wrestling mask, but they didn't do a very good job re-using the monster from (*Return Of The Aliens*) *Deadly Spawn*, and that rat puppet was pretty pathetic. The time is padded out with endless running through passageways on Roger Croman's familiar, rented space ship set. I hear some of Ray's newer movies are better. Hope so.

**THE LOST EMPIRE** (Lightning '83) P/D/S Jim Wynorsky

In a plot taken from Bruce Lee's *The Game Of Death*, three fighting women go to a secret training island and battle the followers of the evil Dr. Sindu gladiator style. After a good precredit sequence with ninjas in Chinatown, and some plot about valuable jewels, Angel (Melanie Vince), a blonde super cop enlists two others for a journey to avenge her brother's death. Raven De La Croix (a pro stripper who starred in Russ Meyer's *UP!*) is White Star, a mystical Indian. She also was the associate producer. Angela Ames, a gum chewing, shower-taking blonde prisoner wins a fight with Angelique Pettyjohn before she's paroled to go along. Pettyjohn, a sometimes porn star has the best brief part in the movie, wearing black leather boots and a bikini while she attacks with a whip.

Angus Scrimm, from the *Phantasm* movies, is the evil Dr. whose real face is a black skull. The music is by Alan Howarth who usually does John Carpenter scores. (When he was in the 60's Cleveland band *The Tree Stumps*, Howarth used to rise from a coffin on stage). The good for the budget special

effects are by Ernie Farino. Also with Kenneth Tobey as a cop, a gorilla, grown up *Lassie* star Tommy Rettig, and porn star Stacey Adams standing around. Most of Wynorsky's recent features are remakes and sequels. This original effort is fun even though it bogs down after the women leave for the island.

## THE WORST FROM NEW YORK

**DERANGED** (Republic '87) P/D Chuck Vincent, S Craig Horrell

First of all, don't confuse this with the hard to find 1974 *Deranged* about Ed Gein. This one is a disturbing *Repulsion* copy shot in New York, with a recognizable porno star cast. Director Vincent has made much better features (porn and sex comedies) but this one has terrible sound and has one of those pretentious reality vs. fantasy plots that allows the director to get away with all kinds of nonsense. A pregnant woman (Jane Hamilton a.k.a. Veronica Hart) is attacked by a burglar in her apartment and loses her baby. She hides the body, puts a pillow under her dress and pretends nothing happened. Visitors, real and imagined arrive, the body stinks, and her father (Jamie Gillis), who committed suicide keeps showing up in the bathtub. Pretty unwatchable.

**PLUTONIUM BABY** (TWE '86) P/D Ray Hirschman, S Wayne Behar

A kid whose mother had died from exposure after working in a nuke plant, lives in the woods with his grandfather. Their home looks like an outhouse. Mom, who was dumped in a drum of nuclear waste and became a monster, attacks and kills some teen campers (off screen), and government agent villains. A rat puppet also attacks, and in the best scene, the son gulps down a whole fish. After a while, you'll think the movie is over, but no such luck. "10 years later" the story picks up in New York City with a long (undercover) sex scene followed by a long aerobics workout scene, and just when you think you can't stand anymore, a government agent turned monster fights the now grown up fish eating boy in the ridiculous climax.



# THE BUSIEST ACTORS IN SHOW BIZ!!!!!!!

The 10/5/88 issue of weekly *Variety* had an article with charts (by Lawrence Cohn) about actors with the most credits since 1985. Many of the busiest actors are long time *PSYCHOTRONIC* specialists, usually in low budget exploitation movies and projects that go direct to video. Others are just overexposed and greedy. *Variety* broke the actors down into groups of stars, character actors, and low budget actors. I make no distinctions. Here are the 28 people who have over a dozen credits since '85 (that's at least three a year) listed strictly by quantity. Their accomplishments include theatrical releases, video only releases, tv movies, (and in some cases directing credits). Since so many tv movies are on video or released theatrically in other countries, I don't see any point in treating them differently. Each name is followed by the number of credits for the period. If you watch a lot of recent tapes or movies, like it or not, you'll be seeing a lot of these people.

**DONALD PLEASANCE** (25) In movies since '54, Pleasance works all over the world and has always been extra busy. Best known for being in Halloween movies, he's also a respected stage actor. When renting tapes, you're more likely to see this bald British man in his 60's, than anybody else.

**DENHELM ELLIOT** (19) #2 on the list is also British but is more likely to be in more prestigious productions these days (Maurice, September...)

**NED BEATTY** (17) From Kentucky, Beatty started his film career being victimized in *Deliverance*. Newer projects were *The Unholy* and *Big Bad John*.

**GEORGE KENNEDY** (17) The busiest actor from New York City, Kennedy started out as a technical advisor on the *Sgt. Bilko* show. Known for being in all the Airport movies, lately he's been in stuff like *The Uninvited* and *Demonwarp*.

**DAWN WILDSMITH** (17) If you never heard of the busiest female in films today, it's because you haven't been keeping up with the prolific director Fred Olen Ray. She's his wife, and in the tradition of Regina Carrol and husband Al Adamson, she appears in all her husbands' projects (and in other directors' impossibly cheap movies and tapes).

**MICHELLE BAUER** (16) The second busiest female is a former porno actress (*Cafe Flesh..*) who now shows up in things like *Hollywood Chainsaw Hookers*, and *Celebrity Babes in The Slimebowl...*

**DAVID CARRADINE** (16) The star of the *Kung Fu* series was born in Hollywood, and still stars in action movies in his fifties. He was recently in a tv remake of William Castle's *I Saw What You Did*. His brother Keith rates this list (see below), but his brother Robert hasn't been as active lately, and their famous father, John Carradine had possibly the longest filmography in film history.

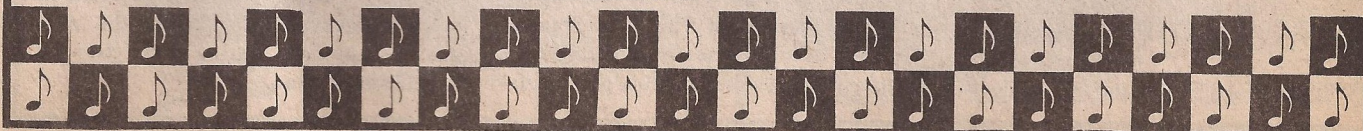
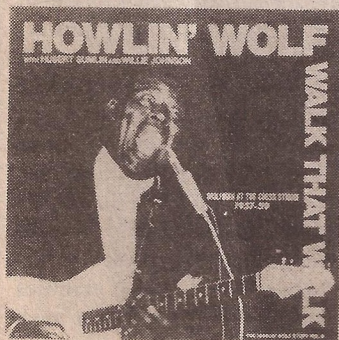
**HARVEY KEITEL** (16) He started out as the star of Martin Scorsese movies until DeNiro took over. Now he works mostly in Italy, and was back with Martin as Judas.

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He's from New York (of course).

**MARTIN SHEEN** (16) Sheen is from Ohio and I'm pretty tired of his face (and voice). Since he starred in Apocalypse Now and played JFK on TV, his voice has been overused to appeal to baby boom consumers. His clan of actors includes Charlie Sheen (11 credits), Emilio Estevez (4), Ramon Sheen, and Rene Estevez, and even a look alike actor brother, Joe Phela /Estevez. His oldest performance on video is Nightmare, a '63 Outer Limits episode.

**CHARLES DURNING** (15) Known for early DePalma roles, he was recently in Cop and lots of tv movies. He's from Highland Fall, New York.

**DEAN STOCKWELL** (15) A movie actor since he was a kid in 1945, Stockwell, from Hollywood, is in the middle of a major and welcome come back, in Blue Velvet, Married To The Mob, Tucker, and others. His brother Guy Stockwell is also back (Grotesque).

**TROY DONAHUE** (14) A Universal contract star during the fifties, he couldn't get work for years. Now watch for him in Hollywood Cop, Cyclone, I Was A Teenage Sex Mutant...Another New York star.

**YAPHET KOTTO** (14) The busiest black star, Kotto started on Broadway, was recently in Midnight Run, and is producing, directing, and starring in Nightmares Of The Devil. His nephew, Ken Sagoes was in Nightmare On Elm St. 3 and 4. Yaphet is from New York.

**ROBERT LOGGIA** (14) In films since '56, this New Yorker was just in Big and The Believers.

**TOM SKERRITT** (14) Best known for Alien, he was just in the awful Poltergeist III. From Detroit.

**WILLIAM SMITH** (14) Known for playing tough but likable bikers, Smith is back in titles like Hell Comes To Frogtown, Maniac Cop, and Commando Squad. From Columbia, Montana.

**RIP TORN** (14) The busiest star from Texas, he directed the disastrous Whoopi Goldberg movie The Telephone and is in lots of tv movies.

**KAREN BLACK** (13) As the famous female with the most recent credits, she rates a whole article.

**KEITH CARRADINE** (13) Known for starring in Altman and Alan Rudolph films, Keith is the class act of the 2'nd generation Carradines and is responsible for a third generation, his daughter, Martha Plimpton. He's from San Diego.

**BEN GAZZARA** (13) In movies since '57, this New York actor works mostly on tv or in Italy these days.

**JOHN GIELGUD** (13) The oldest one on the list, This once serious Brit stage star was just in Arthur On The Rocks, and does a lot of tv movies.

**ELLIOT GOULD** (13) Another New Yorker usually employed in Italy these days, he was in Rip Torn's The Telephone, and will be in Never Cry Devil.

**DENNIS HOPPER** (13) The most publicized comeback in memory, Hopper is famous again for acting and directing. Backtrack will be his 5'th film as director. From Dodge City, Kansas, he's been in movies since '54, and says he's straight now.

**CAMERON MITCHELL** (13) A real PSYCHOTRONIC star!! In movies since WWII, he recently turned 70, but won't slow down. He'll work anywhere for anybody. Look for Cam in Offspring, Nightforce, Hollywood Cop.....He's from Pennsylvania. His son John Cameron Mitchell was In Band Of The Hand and other teen movies.

**CHARLES NAPIER** (13) The most famous Russ Meyer regular, this funny, square jawed guy now works for Jonathan Demme and Fred Olen Ray.

**LIAM NEESAN** (13) This guy's Irish. I never heard of him until he played a horror movie director in Dead Pool.

**RANDY QUAID** (13) The youngest male on the list, he started out as a Bogdanovich regular, but recently was wasted in The Wraith, Caddyshack II, and Moving. He must be tired of bad roles too because now he's going to direct a movie. His more famous brother Dennis was only in 6 movies since '85. They're from Houston.

**ROBERT VAUGHN** (13) From Teenage Caveman and Unwed Mother, to U.N.C.L.E., to stuff like River Of Death and Nightstick. Vaughn, who used to hint he'd run for office, is from Manhattan.

*By the times you read this, most of these actors will have even more credits, others will join the busiest list, and Donald Pleasance will still be #1.*

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# ICAN'T UNDERSTAND A SINGLE WORD

## The History of The Bird and Papa Oom Mow Mow!

*Ever since I was a little kid, I've been fascinated by the song Papa Oom Mow Mow. I consider it (and it's hit mutation - Surfin' Bird) the ultimate rock and roll songs, with obscure, even mystical, maddening and repetative lyrics. These early sixties songs have been used in hit movies and on TV commercials and new versions are still being recorded. Who's responsible for this inspirational nonsense?*

The PSYCHOTRONIC wayback machine takes you to the post war, pre- Papa year, 1948, when a guy named Al Frazier formed a singing group called the Mellow Moods in L.A. They never recorded, but played in clubs, eventually loosing members to the more famous Platters and The Ink Spots. Frazier reformed the group as The Emanons (No Name backwards). By '52 Frazier had temporarily given up full time singing and was attending barber college. Meanwhile The Birds by Daphne Du Maurier was published.

From '53 to '56 Frazier led The Lamplighters (briefly known as The Tenderfoots) and recorded 17 singles for Federal records of Cincinnati. Somebody should issue a compilation of this prime early R&B material, including songs like Be Bop Wino, Watusi Wusie Wo, and sex songs

like Salty Dog and Ride Jockey Ride. After a while the members of the vocal group were leader Frazier, John Sonny Harris, Carl White (all future Rivingtons), lead singer Thurston Harris, and one other guy who didn't stick around long. Lester Sill (who later formed Philles records with Phil Spector) and Lee Hazelwood (years before singing with Nancy Sinatra) renamed the group (Thurston Harris and) The Sharps. In '57 their version of Little Bitty Pretty One (originally recorded by Bobby Day) was a #6 hit. Eight singles were released with Thurston Harris on the west coast label Alladin, later compiled on a now out of print French LP. They also recorded another Bobby Day cover, Over And Over, but this time Day got the hit. It was the B side of his #2 Rockin' Robbin, a bird hit that figures into this story somehow. After splitting from Thurston Harris and adding new bass singer Turner Rocky Wilson III, the Sharps quartet recorded some non-hit singles for various companies on their own, and were backing vocalists for a new instrumental star produced by Hazlewood- Duane Eddy.

In '58 Eddy's Rebel Rouser was #6. The hit instrumental featured Duane's "twangy guitar", great sax playing, and outrageous background voices yelling- "Whoa! ,Mercy! Mercy!, Go Go Go Go, Oooh Nooo!...Because of the western sound, I always pictured the singers as out of control drunken cowboys around the camp fire and was amazed to find out over 30 years later that the uncredited singers were in fact The Rivingtons (although they weren't called that yet). They were on eight of Eddy's Jamie label singles. My all time favorite is Yep! (a #30 hit) where the singers go- " Yep!, Brrrrw!!, ....Whew, Bleepin' Mercy!!, Yep!!...). Eddy is an excellent blues guitarist (I saw him live a few years ago), but his wild earliest hit's were great mostly because of the party atmosphere vocals.

In 1960 an obscure local Minneapolis group, Jim Thaxter And The Travelers released a single (Cyclone/ Sally Jo). Al Frazier and his group changed lables and names several more times with no success. In '61 even Kim Fowley (who later "discovered" The Runaways) recorded them (as The Four After Fives), then they recorded an Ep for Warner Brothers as The Crenshaws.

In '62 the group was renamed The Rivingtons by two New York producers who remembered Rivington St. on the lower East Side. They recorded Papa Oom Mow Mow on a two track machine, in one take (!). Capitol turned it down, but Liberty released it. "Funniest sound I ever heard, but I can't understand a single word.- Now it's spreadin' all over the





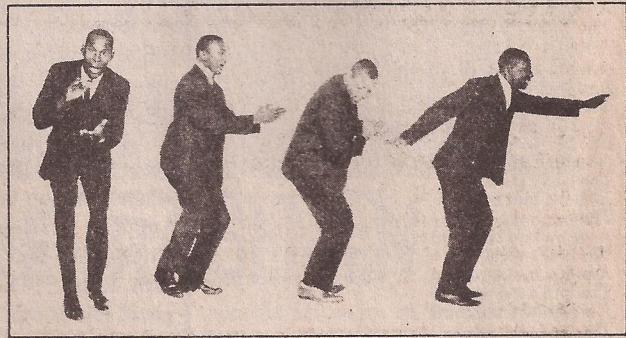


land- I still can't seem to understand..." The song only made it to #48, but it was the crowning achievement of the by now well seasoned doo wop group. Carl White sang the falsetto lead, Rocky Wilson sang the endless Papa- bass, and Frazier did the dit dit dit -dit dit dit (he said the idea was to sound like trumpets). That same year another obscure Minneapolis record was released- (I Want Some Of That/Trashman Blues), by Kay Rai (both great almost rockabilly songs).

We've all been made overaware lately that 1963 was a turning point in the history of America. Hairspray gives a pretty accurate look at what was going on, especially dance wise. Alfred Hitchcock needed something different to try and top the shock of Psycho. His unique followup The Birds based on Du Marier's '48 story was heavily promoted for months before it opened (The Birds Is Coming!) and helped inspire a year of bird related dances and hit songs ( Little Eva- Let's Turkey Trot, Dee Dee Sharp- Do The Bird, Chubby Checker- Birdland, The Five Du Tones- Shake A Tail Feather...). The Rivingtons started the year with an incredible flop sequel to Papa- called Mama Oom Mow Mow. Nobody has covered this song, but nobody else could sing it! It tells how Papa "finally found a woman who could understand". The dit dits are replaced by boop boop boop, and at times the singers sound like they're singing in tongues and are backed by possessed dogs. It even has a romantic touch- "Everywhere he goes she's by his side. That's the kind of love you can never hide!". Then they joined the bird wagon with The Bird's The Word, complete with Papa Papa background voices. It only made it to #52, but was featured in the classic low budget science fiction/ horror movie, The Crawling Hand. You can hear it blaring from a juke box while a teen, possessed by the arm of a dead astronaut, strangles the soda shop owner. The Rivington's only album, Doin' The Bird (Liberty) was released with Mama and Papa and they were headliners at rock shows. In San Bernadino, their opening acts included Jan And Dean and The Beach Boys. Backstage, the Beach Boys sang Papa acappella for The Rivingtons! Another Rivington's Bird single, Shaky Bird Pt. 1 & 2 failed to chart or make it to the album. Less than a month after JFK died, the song that all this convoluted pre history leads up to was released,- Surfin' Bird!

The Trashmen from Minneapolis were The Travelers with a new singer, and had taken their name from Trashman Blues. Surfin' Bird (which went to #4!) was a surf /doo wop dance hit with lyrics swiped from Papa-, Mama-, and The Bird Is The Word ,although Trashmen leader / drummer Steve Wahrer took the writing credit. The Rivingtons sued, so now reissues give them proper credit. Only a country in chaos could make a top forty hit out of this loud slab of demented psychobabble. The Trashmen's Surfin' Bird Lp (Soma) was also released, an all time classic. They rank up there with The Sonics, recording stompin' drink/dance til you drop, loud real rock and roll. Meanwhile, in Cleveland, Ghoulardi the very anarchistic, influential and popular late night horror movie host, featured Papa every Friday on his show. Whenever a character in

1. Face your partner. Place feet together with knees slightly bent, body slightly forward, and arms ("wings") out horizontally with elbows bent. Flap "wings" by pushing hands down and elbows up at the same time, then reversing. Meanwhile, raise heels alternately in rapid motion. Occasionally, hop forward (girls hop backwards), or reverse.



2. Clap hands, kick right foot out with heel touching floor while pivoting left foot, into a quarter turn left, while keeping "wings" flapping. Repeat three times, returning to original direction. (Girls do same, but kick left foot, pivot right foot, and do quarter turns right.)



3. Lower left "wing," raise right "wing," and wave fingers ("feathers"). Start "scooting" left foot forward while pivoting on right foot. Do this for one full turn. Then, reverse position of "wings" and go around to the left.



4. Jump up in the air and "fly." Use your "wings" any way you want. Land in original position.



5. While doing original step, place hands on back of hips with palms out and wave "feathers" while shimmying shoulders.



# SURFiN' BiRD

A-well-a everybody's heard about the bird  
Bird bird bird  
The bird's the word  
A-well-a bird bird bird  
Well-a bird is the word  
A-well-a bird bird bird  
The bird's the word  
A-well-a bird bird bird  
Well-a bird is the word  
A-well-a bird bird  
The bird's the word  
A-well-a bird bird bird  
Well the bird is the word  
A-well-a bird bird  
The bird the word  
A-well-a don't you know about the bird?  
Well everybody knows that the bird is the word  
A-well-a bird bird  
The bird's the bird  
A-well-a . . . . .

A-well-a everybody's heard about the bird  
Bird bird bird  
The bird's the word  
A-well-a bird bird bird  
The bird's the word  
A-well-a bird bird bird  
The bird's the word  
A-well-a bird bird  
The bird's the word  
A-well-a bird bird bird  
The bird's the word  
A-well-a bird bird  
The bird's the word  
A-well-a bird bird bird  
The bird's the word  
A-well-a don't you know about the bird?  
Well everybody's talking about the bird!  
A-well-a bird bird  
The bird the bird  
Well-a bird  
Surfer birrrrrrrrrrrr (*prolonged sound of vomit-  
ing*) ..... aaah

[illegible]

Papa-oom-mow-ma-mow  
Papa-oom-mow-mow  
Papa-oom-mow-ma-mow  
Papa-oom-mow-mow  
Papa-oom-mow-ma-mow  
Papa-oom-mow-mow  
Papa-oom-mow-ma-mow  
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Papa-oom-mow-ma-mow  
Papa-oom-mow-mow  
Papa-oom-mow-ma-mow  
Well-a don't you know about the bird  
Well everybody knows that the bird is the word  
A-well-a bird bird  
The bird's the word  
A-papa-oom-mow-mow  
Papa-oom-mow-ma-mow  
Papa-oom-mow-mow  
Papa-oom-mow-ma-mow  
Papa-oom-mow-mow  
Papa-oom-mow-ma-mow  
Papa-oom-mow-mow  
Papa-oom-mow-ma-mow

—“Surfin’ Bird” by the Trashmen

Words and music by Al Frazier, Carl White, John Earl Harris and Turner Wilson  
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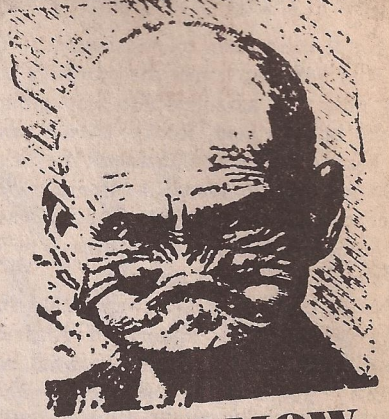
a movie opened a door, a silent film of an old man who had won a guernsey (face twisting) contest was edited in, along with the music. This unknown geezer became Papa Oom Mow Mow for Ohioans, and The Rivingtons even made an appearance on Ghouardi's Saturday afternoon show, lip syncing to their hit. (Wish I had a tape of that show!).

Bird/Papa mania continued in '64 despite all the new British groups. The Beach Boys sang it on their Concert album, with Mike Love introducing it as a song that "was recorded by another group of guys we like very much, a real friendly group of guys- The Rivingtons". They also sang it on Shindig. Love sang the Papas, bugging his eyes out, while Brian Wilson sang the falsetto lead, smiling all the time and looking like he never had a better time in his life. Jan And Dean sang "Papa Do Ron Ron" on The New Girl In School, taking ideas from The Rivingtons and The Crystals (Da Doo Ron Ron). The Trashmen recorded a great follow up, Bird Dance Beat (again incorporating Rivingtons lyrics) and more obscure (often uncredited) Papa songs began to show up like Toolie Froolie by Bobby Lee Trammell from Arkansas, Papa- by Lindy Blasky And The Lavells from New Mexico, and Surfin' Bird by the 22 member frat band, The Torques. Al Frazier said that " 18 versions of Papa- have been recorded -in 12 languages". All that bird action had an affect on more famous rock groups too. In '64 first efforts were recorded by The Byrds, and in England, The Birds (with Ron Wood) , and The Yardbirds.

In '65 The Trashmen returned with Bird '65, almost as good as Surfin' Bird, but no hit. In Sweden, The Hep Stars (led by future Abba hitmaker Benny) included a great live version of Surfin' Bird on their On Stage album (it's also on The Pebbles Vol. 20 LP). In Michigan The Avantes released Buzz Buzz Buzz (with Papa- lyrics), and The Del Tinos (led by future Brownsville Station leader Cub Coda) released Papa Oom Mau Mau, which they copied from The Hesitations, who ripped it off from The Rivingtons. The Elites from Fort Worth released another variation (in two parts) called One Potato Two Potato.

By '66 music was changing , becoming progressive , but The Beach boys released a concept album (!) that put everything in place. The Beach Boys Party LP featured the doo wop style hit Barbara Ann, but was more important for it's singalong with bongos versions of

# PAPA OOM



**MOW MOW**

Dylan and Beate songs mixed with older nonsense hits like Hully Gully, Alley Oop, and of course, Papa Oom Mow Mow. The Rivingtons (and The Trashmen) kept recording obscure singles for various labels throughout the sixties, but were considered old fashioned by a confused public. In '69 James Brown had a series of hits (Popcorn, Mother Popcorn, and Let A Man Come In To Do The Popcorn) so The Rivingtons tried to adapt their sound to a "modern" dance craze and released Pop Your Corn Pts. 1 & 2 (RCA). Pretty good, but no hit. In '70 The Beach Boys managed to use Papa again, this time in the late Dennis Wilson's Got To Know That Woman, on their Sunflower LP. Richard Meltzer, realizing the cosmic importance of Surfin' Bird, used the lyrics as the intro to his book, The Aesthetics Of Rock (it's been reprinted- read it).

In '73, John Waters, realizing the cosmic importance of the original, used Papa Oom Mow Mow in Pink Flamingos to accompany a "singing asshole" (!), and The Rivingtons recorded a new (and ignored) version. They also recorded their last single, called Don't Hate Your Father (!). In '74, James Brown, who must have heard Pop Your Corn, recorded his last top 40 hit (not counting Living In America), Papa Don't Take No Mess. On the album (Hell), it took up a whole side and has James endlessly chanting Papa don't Papa don't Papa don't... In '77, the year punk rock didn't really happen, Papa made a comeback. The Cramps picked Surfin' Bird for their debut, glow in the dark cover single, and The Persuasions recorded an acappella version of Papa, which was released on a single and on their 8th album, Chirpin. The Ramones





put Surfin' Bird on their 3rd Lp, Rocket To Russia, and Earl Mankey, an original member of Sparks, recorded a Spector style production called simply Mau Mau. It was released later on Bomp. All four '77 Papa cuts are great in their own way and brought the word to new generations. In '79 Al Frazier, who had quit singing to manage The Rivingtons, then became a record producer, gave an in depth interview to Record ExChanger magazine about the long history of his groups. In '80 more people heard The Cramps Surfin' Bird when their Gravest Hits Ep was released. In '81, Frazier sued The Oakridge Boys (!) for using a Papa background in their megahit, Elvira.

The biggest money making movie of all time, ET ('82) has a scene in the suburban kitchen of The Hills Have Eyes star Dee Wallace, with Papa Oom Mow Mow on the radio. This prompted Liberty to re-release The Rivingtons LP (with a crummy new cover) but few people noticed. In '84 The Trashmen album was re-released in Europe. Surfin' Bird made a major comeback in '87.

"Now it's spreadin' all over the land!"- I'm a fan of Stanley Kubrick movies and thought Full Metal Jacket was pretty great (I know it's uneven!), but watching in a large theatre with dolby sound, I almost jumped out of my seat when Surfin' Bird blasted out during a battle scene. The whole song!!! An



## THE TRASHMEN

incredible moment in film and Bird history! It's on the soundtrack album too. Pee Wee Herman recorded a new version for Back To The Beach (on a single and LP), and it was used for one of those despicable yuppie/baby boom TV commercials for beer. "I still can't seem to understand."- In '88, a great Trashmen compilation called Bird Dance Beat was released (in Europe of course) including most of their non Lp sides, and Norton records released The Big Itch, a comp with one whole side of rare Papa/Bird songs! Also in '88, the most

successful movie of all time became the most successful video release of all time. ET shipped 11 million copies. Think of all those impressionable home viewers hearing Papa Oom Mow Mow for the first time. Think of all the royalties that must be going to somebody. If that cash isn't going to Al Frazier and his singing buddies that used to sleep in cars, traveling around the country playing in inner city niteclubs, roadhouses, and dives off the main road, I want to to know who's getting rich from Papa Oom Mow Mow.





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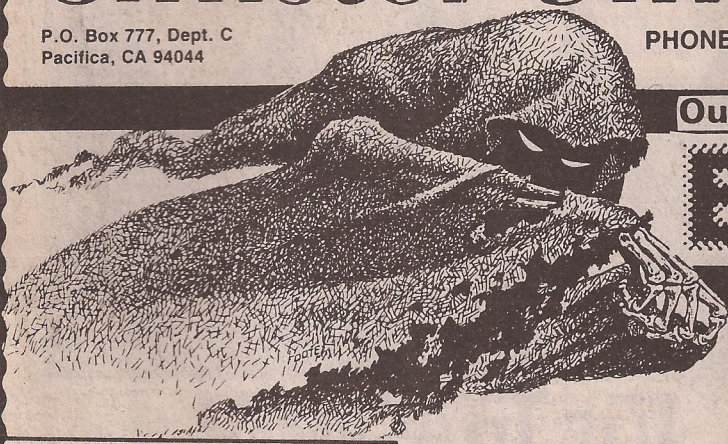
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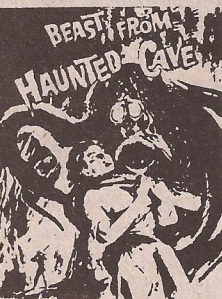
Make check payable to: SINISTER CINEMA

**THIS IS NOT A TEST** (1962) Seamon Glass, Mary Morias. Social science fiction at its best. A state trooper stops travelers along a state highway after he hears of an impending nuclear attack on his car radio. Excellent dialogue and acting as cast members fight and quarrel over what to do before the bombs hit ... and they really hit at the end of the movie. First time on video for this rare sci-fi opus. From an original 16mm print.

**DUNGEON OF HARROW** (1962, aka **DUNGEONS OF HORROR**) Russ Harvey, Helen Morgan. This is a reeally bizarre film. Utterly cheap and distasteful, however it has a sort of masochistic charm that's made it kind of a cult favorite over the years. Some people just love this movie. Shipwrecked on a lost island with a mysterious castle, a man finds himself at odds with an evil count and his sadistic pleasures. In color and from an original 16mm print.

**THE WITCH'S CURSE** (1962) Kirk Morris, Helene Chaneil. A well done fantasy-horror-muscleman epic directed by Ricardo Freda. Story concerns a muscular young adventurer (Maciste) who finds an opening to hell at the base of an ancient tree. He travels into the underworld seeking a long dead witch who has put a curse on a small village back on the surface world. A very atmospheric film. In color and from an original 16mm print.

**SCREAMING YOUNG GIRLS SUCKED INTO A LABYRINTH OF HORROR BY A BLOOD-STARVED GHOUL FROM HELL.**



**STARRING:**  
**MICHAEL FOREST - SHEILA CAROL - FRANK WOLFF**

Produced by GENE CORMAN - Directed by MONTE HELLMAN  
Written by CHARLES GRIFFIN

**THE KILLER SHREWS** (1959) James Best, Ken Curtis, Ingrid Goude. Pure 50s' schlock. That's why it's sooo much fun. Research scientists develop a breed of giant, carnivorous shrews that terrorize a group of people on a small island off the coast of Texas. The shrews are actually ordinary dogs with pieces of shaggy carpet hung over them, and big fangs stuck in their mouths. Ludicrous but totally enjoyable! From the king of the drive in movies, Gordon McLendon, who also stars. From an original 16mm print.

**BEAST FROM HAUNTED CAVE** (1959) Michael Forest, Sheila Carol, Frank Wolff. Another minor gem from the Corman brothers, Roger and Gene. This one starts out like a gangster movie as a gang of criminals use an isolated cabin in the snowy mountains as their hideout. They then find themselves being killed off one by one at the hands of a horrible monster that dwells in a nearby cave. The grotesque, supernatural monster is extremely effective. From 35mm.

**THE HITCHHIKER** (1952) Frank Lovejoy, Edmund O'Brien. If you've ever wondered about film noir and what it's supposed to be all about, here's your chance to experience a long unseen noir gem. The absolutely riveting story about two vacationing businessmen who are terrorized and held captive by a psychopath. A terrific script and solid direction by Ida Lupino make this one not to be missed. From 16mm.

all that was left after...

## THE KILLER SHREWS



**STARRING:**  
**GOUDE - BEST - CURTIS**  
Ingrid Goude - James Best - Ken Curtis  
Directed by GENE CORMAN  
Produced by GENE CORMAN

**NOTHING IN THIS LIFETIME... OR THE NEXT HAS PREPARED YOU FOR YOUR ENCOUNTER WITH**



**THE HEAD** (1959) Horst Frank, Michel Simon, Christianne Maybach. A must see film! A serum is developed that keeps severed portions of the human body alive. The serum is then used by a mad doctor to keep alive its inventor's decapitated head. This is a chilling and incredibly atmospheric film that starts slow, but finishes like a thoroughbred. You'll watch this one more than once. First time on video. From an original 35mm print.

**A BUCKET OF BLOOD** (1959) Dick Miller, Barboura Morris, Antony Carbone. One of the greatest cult films of all time! Miller plays the wimpy waiter of a beatnik coffee shop who more or less accidentally kills a number of people and animals. He conceals them in a clay and passes them off as statues. He's then hailed as an artistic genius. A truly wonderful black comedy directed by Roger Corman. Hilarious! From an original 16mm print. Don't miss it.

**SECRET OF THE LOCH** (1934) Seymour Hicks, Nancy O'Neil. An ultra rarity! The first talking film about the Loch Ness monster. This well done British production concerns a newspaperman investigating reports of the famed monster and his efforts to mount a diving expedition to locate it. He eventually goes overboard in a diving suit and comes face to face with the monster! Well acted and very atmospheric. From an original 16mm print.

**BEYOND THE TIME BARRIER** (1959) Robert Clarke, Darlene Tompkins. Another one of those enjoyable 'B' sci-fi films of the late 1950s. Clarke plays a jet pilot whose aircraft rips through a hole in the sky and finds himself on post world war III Earth. He helps lead the remnants of civilization in their fight against murderous mutants and a deadly virus. In the end, he returns to his own time with a shocking warning for mankind. From 16mm.

YOU'LL BE SICK, SICK, SICK



FROM LAUGHING!





**LATIN QUARTER** (1945, aka **FRENZY**) Derrick De Marney, Joan Greenwood, Martin Miller. Don't let this non horrific title fool you. This is an extremely rare, British horror thriller. The setting is Paris in 1893. A mad sculptor brutally murders his wife and encases her body into a statue. During a seance, a psychomodel reveals the true identity of the murderer. A well done production with fine performances by all. Good stuff! From an original 16mm print.

**LONG HAIR OF DEATH** (1964) Barbara Steele, Robert Rains, Jean Rafferty. At long last, one of the most illusive of Barbara's horror films finally comes to American video. Please be advised that this film is in French with no subtitles. Barbara plays a woman under suspicion of murder who's burned alive. Her curse brings on a deadly plague. She then returns from the dead to seek revenge. Barbara, as usual, looks great.

## Teenage Hoodlums from Another World on a Horrendous Ray-Gun Rampage!

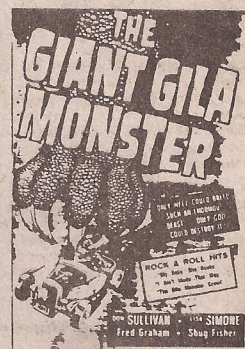


Before—a beautiful girl. One moment later—a skeleton!

STARRING DAVID LOVE • DAWN ANDERSON • HARVEY B. DUNN • BRYAN GRANT • TOM LOCKYER  
WRITTEN, PRODUCED AND DIRECTED BY TOM GRAEFF • DISTRIBUTED BY WARNER BROS.

**TEENAGERS FROM OUTER SPACE** (1959) David Love, Dawn Anderson, Harvey Dunn. A group of marauding teenage aliens plan to use Earth as the breeding ground for a species of large monsters called "gargons." One of them breaks away and falls for an Earth girl. He's pursued by his ray gun crazy companions! This is one of those wonderful "drive in theater" movies of the late fifties. Lots of fun! It features just about every bit of 50s' stock sci-fi music imaginable. From a totally uncut, gorgeous 16mm original print.

**TERROR OF DR. HITCHCOCK** (1962) Barbara Steele, Robert Flemming. Here's something you've been requesting from us for a long time. The much longer, British edition of **HORRIBLE DR. HITCHCOCK**. This print is a full six minutes longer. Truly one of the better Italian horror films of the 1960s. Wonderfully atmospheric with a terrific music score. Barbara plays the wife of a demented physician who's haunted by the spectre of his first wife who died of a drug overdose. Chilling and weird.



**THE GIANT GILA MONSTER** (1959) Don Sullivan, Lisa Simone, Fred Graham. Another Gordon McLendon schlock classic. Loads of fun as a gigantic lizard wreaks havoc on a small Texas community. You also get to hear Don Sullivan sing that all time classic, "Laugh, Children, Laugh," plus several others. In spite of its low budget limitations, this film is almost irresistible, with that real gritty, black and white feel to it. From an original 16mm print.

**GIANT FROM THE UNKNOWN** (1958) Edward Kemmer, Norris Ankrum, Bob Steele. A scientist and his daughter head for the mountains of California to search for Spanish remnants and the remains of legendary, giant conquistador. Because of strange, scientific properties within the soil, they discover that things long dead seem to have been preserved. Needless to say, the murderous conquistador is soon found to be totally revived, and a mountain community trembles in his wake. Makeup by Jack Pierce. From an original 16mm print.

# CROP!

many of them are first time on video

## MAJOR NEW RELEASES!

A BEAUTIFUL WOMAN BY DAY—  
A LUSTING QUEEN WASP BY NIGHT.



STRONG MEN FORCED TO SATISFY A  
PASSION NO HUMAN KNOWS.

STARRING  
**SUSAN CABOT • FRED EISLEY •  
BARBARA MORRISON**

Produced and Directed by **ROGER CORMAN** •  
Written by **LEO GORDON**

**THE WASP WOMAN** (1959) Susan Cabot, Fred Easley, Michael Mark. A solid piece of 'B' science fiction about the head of a cosmetic firm who turns into a horrible monster after using a youth restoring cosmetic cream. Michael Mark, who was in just about every Frankenstein movie, plays the mad scientist. This film has some truly frightening moments. Directed by Roger Corman. From an original 16mm print.

**SWAMP WOMEN** (1956) Marie Windsor, Beverly Garland, Mike Connors. There's nothing quite like seeing a number of gorgeous women tromping around a Louisiana swamp. This little exploitation drama was directed by Roger Corman. Plot concerns a policewoman who poses as an imprisoned gun moll to gain the confidence of prisoners who are planning a breakout. Their escape leads to a fortune in hidden diamonds. From an original 35mm print. Our color is very reddish.



**SON OF INGAGI** (1940) Zack Williams, Laura Bowman, Spencer Williams. This may be a cheap, all black horror film, but it's probably better than some of its Monogram counterparts of the same time period. This is a full blooded shocker about a crazed woman scientist who carries on weird experiments in the secret cellar of her house. She also just happens to have a monstrous werewolf/ape-man locked in a cage. It gets out, of course, and terrorizes the local citizenry. Our video master comes from the only known remaining 16mm print.



**TERROR IS A MAN** (1959, aka **BLOOD CREATURE**) Francis Lederer, Greta Thyssen, Richard Der. An excellent sci-fi/horror opus shot by an all English cast in the Philippines. Kind of a combination of **FRANKENSTEIN** and **ISLAND OF LOST SOULS**. A man finds himself shipwrecked on an island with a mad scientist who transforms a panther into a man-like creature that escapes and goes on a murderous rampage. This is a highly underrated, outstanding film, not to be missed by all lovers of 1950s' shockers. From 35mm.

For more incredible new releases, go on to the next page ...





## another **CLIVE BARKER** interview about movies that are... "INTENSE, UNAPOLLOGETIC, SEXUAL, AND PSYCHOTIC"

I never would have called Clive Barker on my own. I thought *HELLRAISER* the movie (which he wrote and directed) was pretty amazing, but I really don't have that much time to read fiction, so I'm not that familiar with his books, even though three different people lent me copies of various *Books Of Blood* a year or so ago and my girlfriend Mia reads each new Barker book with enthusiasm. I was aware that everywhere I looked there was another Barker interview. No, this was an assignment for another magazine. They didn't want it because I didn't ask him anything about *HELLBOUND* (which he only wrote) and I'll be damned if I'm gonna waste it! I also interviewed *Hellbound* director Tony Randell (part of the assignment), but this is just the Barker part. By the way, Barker was fun to talk to and really knows his horror movies.

I figured that since Barker and I were both born in '52 in dying industrial cities (Cleveland and Liverpool), we'd have some pretty similar influences. He was born just off Penny Lane in Liverpool, but since he was only 10 when the Beatles hit there, wasn't all that interested in what made his city famous at the time. He remembers the negative effects of the fab four though, "Hordes of fans stealing road signs". He moved to London "as soon as possible" (after studying philosophy in Liverpool), but still has strong ties with home. His parents are still there, his recent (very thick) book *Weirdworld* is "set in a dream Liverpool", and several of his co-workers are old friends from there (*Hellbound* screenwriter Peter Atkins and Doug Bradley who plays the Cenobite pinhead).

Years before America had an X rating for 18 and over movies (almost always for porn these days), England had an

X rating for horror movies- all horror movies. Before he could legally see horror movies, Barker "researched them like crazy", "I treasured every copy of Forry Ackerman's *Famous Monsters Of Filmland* I could find". Posters were especially magical to those who weren't allowed into the theatres. "We used to stare at each horror poster that went up, trying to figure- What the fuck goes on in this movie?!".

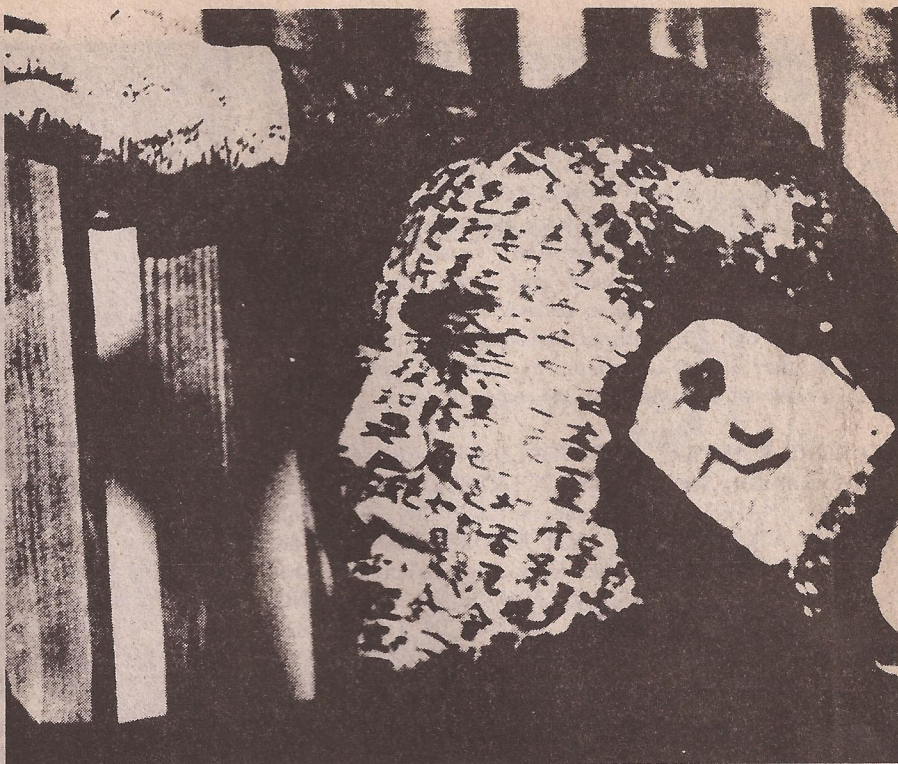
Barker was tall enough to usually bluff his way in by the time he was a teenager. When he finally saw some of the famous Hammer studio hits, he was disappointed, and says "Sometimes what was in the imagination was better". Today he's trying to make movies that live up to "what I used to imagine horror movies would be like", that is movies that are "intense, unapologetic, sexual, and psychotic" (!) Some of the movies he saw during the 60's did live up to his imagination though. His favorite double bills of all time were *PSYCHO* with *WAR OF THE WORLDS* (both re-issued), and a surprising Hammer double, *SHE*, and *ONE MILLION YEARS B.C.* ("Ursula, Raquel, and dinosaurs! I went every day!") Some of his favorite horror movies were seen in 18 and over theatres that mostly showed soft core sex movies. He loved *ONIBABA* (Japan '65), about female grave robbers during a war. The theatre he saw it in later "became a bingo parlour, then the Temple Of The Blessed Sacrament!". The "weirdest double bill" was *KWAIDAN* (Japan '63), an excellent anthology of ghost stories, and *EYES WITHOUT A FACE* (France '59). Known as *The Horror Chamber Of Doctor Faustus* in America, Georges Franju's incredible film was about a plastic surgeon trying to revive his daughters beauty with skin transplants from horrified victims. If you want to know what movies could possibly scare Clive Barker, look



for the titles he mentioned on tape.

Although he thinks most newer horror movies are "unimaginable pap", he says David Cronenberg's movies "are wonderful", and is a big fan of Dario Argento. He calls *SUSPIRIA* "Very strong, That one is the way you used to imagine horror movies before you could get in!". As far as recent movies go, he had just seen *DIE HARD*, and although not a Bruce Willis fan, says, "Boy is it tough-lots of masochistic pain and punishment". This is a writer/director who will never create boring teen/slasher or horror/comedy sequels. After giving the horror book world a much needed jolt, Barker is doing the same for movies, and we should thank England for fostering his sick visions. "The U.K. has always been repressive. Still is. No *LAST HOUSE ON THE LEFT* is shown here. Never will be!"

Since our chat, *HELLRAISER* was given an X rating by the American MPAA, and it's distributor New World delayed the release and cut out 6 minutes, in order to obtain a safer, more profitatble R rating. Barker signed a 3 picture deal with 20'th Century and is set to direct *Nightbreed*, followed by *Son Of Celluloid*, and a *Nightbreed* sequel.



ONIBABA left.....KWAIDAN above.

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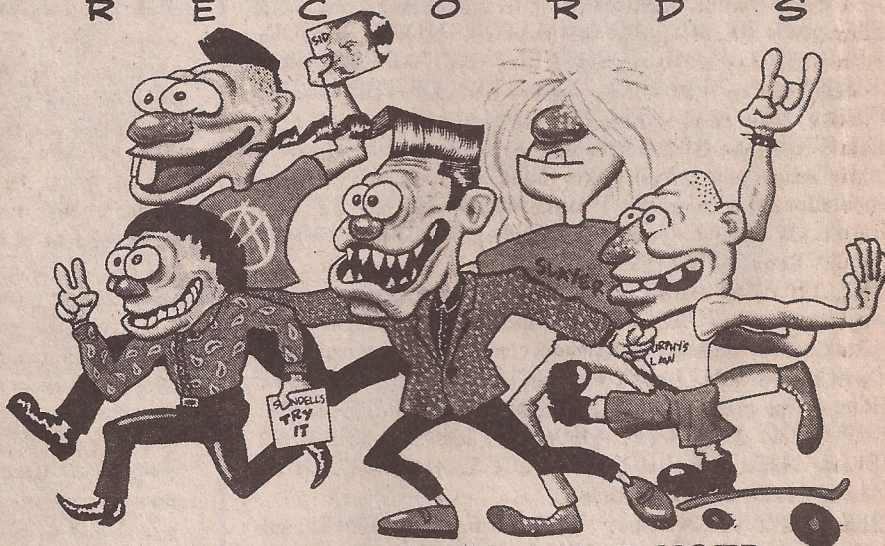
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## THE BEST OF THE REAGAN 80'S

I watch and enjoy a lot of movies, on TV, on tape, and (still best of all) in theatres. I'm sure I've missed some great ones and might change my mind on some of these in the future, but here are titles that were most memorable to me. Some are acknowledged "cult films", some were award winning hits and critical faves, and a few are still pretty obscure and/or sort of hard to defend. Some are sequels or remakes and two are restored re-issues. With one possible exception, they all are on video. The titles for each year are listed in order of importance to me (more or less).

**1981** ROAD WARRIOR, THE WORLD AT WAR (26 episode BBC documentary, seen on PBS), POLYESTER, TICKET TO HEAVEN, NAPOLEON ('27, seen at Radio City Music Hall)  
**1982** THE ATOMIC CAFE, VIDEODROME, HAMMET and THE STATE OF THINGS (seen on double bill introduced by director Wim Wenders), BASKET CASE, DINER, THE THING, BLADE RUNNER, ANDROID, ALONE IN THE DARK, (RETURN OF THE ALIENS) DEADLY SPAWN (a sequel has just been finished to this multi-titled, low budget feature that I thought nobody liked but me), LIQUID SKY, EATING RAOUL

**1983** KOYAANISQUATSI (seen at Lincoln Center with live music), RUMBLE FISH, MONTY PYTHON'S THE MEANING OF LIFE, THE KING OF COMEDY, THE EVIL DEAD, EYES OF FIRE, A CHRISTMAS STORY (the best movie filmed in Cleveland), MAI LIN VS. SERENA, SCARFACE

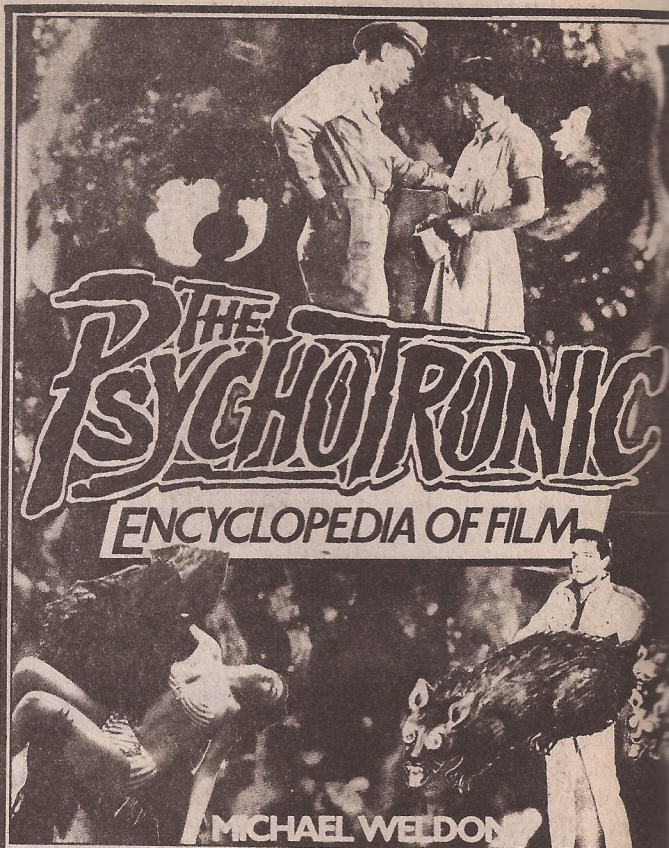
**1984** ONCE UPON A TIME IN AMERICA, (long version), NIGHTMARE ON ELM STREET, REPOMAN, THIS IS SPINAL TAP, ROCK AND ROLL THE EARLY DAYS (doc.), THE TERMINATOR, BLOOD SIMPLE

**1985** RAN, BRAZIL, RE-ANIMATOR, MIXED BLOOD, FLESH AND BLOOD, PEE WEE'S BIG ADVENTURE, CRIMEWAVE, AFTERHOURS, RETURN OF THE LIVING DEAD, STRANGE BEDFELLOWS (porn)

**1986** RIVER'S EDGE, AT CLOSE RANGE, BLUE VELVET (in Dallas shopping mall), THE HITCHER (in old suburban Stockholm theatre), SOMETHING WILD, STAND BY ME, NIGHT OF THE CREEPS, ALIENS, INNOCENT TABOO (porn), CRITTERS

**1987** THE LAST EMPEROR (when do we get to see the uncut version?), ROBOCOP (saw opening night in Times Sq. with the most enthusiastic packed crowd I've ever been part of), FULL METAL JACKET, WINGS OF DESIRE, ROUGE (Hong Kong ghost movie), TAMPOPO, THE STEPFATHER, WHITE OF THE EYE, SHOCK! SHOCK! SHOCK!, HELLRAISER, THE HIDDEN, STREET TRASH, RETURN TO SALEM'S LOT, OFFSPRING

**1988** POWASQUATSI, THE LIFE AND TIMES OF COLONEL BLIMP ('43), NEAR DARK, HAIRSPRAY, COLORS, THE BLOB, MIDNIGHT RUN, LAIR OF THE WHITE WORM



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## THURSDAY, NOVEMBER 6 MIDWEST HORROR

7 PM

### Eyes of Fire

(1984) Director: Avery Crounse

A tale of awesome evil in the American wilderness in the 18th century. Pioneers looking for the promised land settle in a remote "haunted" valley considered taboo by the Indians. Filmed on location in Missouri, with incredible special effects. A Cleveland premiere.



9 PM

### Carnival of Souls

(1962 B&W) Director: Herk Harvey

Organist Mary Henry drowns when a car breaks through a rural Kansas bridge railing and sinks into a swollen river. Hours later, she appears on the shore and makes her way to the town of Lawrence. Strange things begin to happen. She is drawn to an abandoned lakeside pavilion—where the dead walk. And dance.



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INTO YOUR MIND

## FRIDAY, NOVEMBER 7 SEX & ROCK 'N' ROLL

7:30 PM

### The Girl Can't Help It

(1956) Director: Frank Tashlin

Little Richard sings the great theme song while Jayne Mansfield bumps down the street clutching her milk bottles. This classic '50s sex comedy depicts the influence of organized crime on the rock 'n' roll craze. It also shows some of the best rock acts performing in Cinemascope and DeLuxe color, including Fats Domino, Gene Vincent & the Bluecaps, and Eddie Cochran.



9:30 PM

### Beyond the Valley of the Dolls

(1970) Director: Russ Meyer

The incredible story of the Carrie Nations, an all-girl rock group, in a funny look at Hollywood decadence. Dolly Read (Playboy's May '66), Cynthia Myers (Miss December '68) and Marcia McBroom make up the band. The screenplay was co-written by TV film critic Roger Ebert. Music by the Strawberry Alarm Clock and the Sandpipers. (Rated X)



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OF THE  
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## SATURDAY, NOVEMBER 8 TOO CRAZY TO BE BELIEVED

7:30 & 10:30 PM

### Glenn or Glenda

or (I Changed My Sex)

(1953 B&W) Director: Ed Woods, Jr.

Glenn (played by the director under the name Daniel Davis) is afraid to tell his wife (played by Dolores Fuller, the director's wife) that he enjoys dressing up in angora sweaters and going out at night as Glenda. Bela Lugosi—as a godlike figure called the Spirit—interrupts the story with profound comments. It also is padded with a staggering amount of stock footage of a WWII battle, lightning, and a highway.



9 PM

### The Incredibly Strange Creatures Who Stopped

Living & Became Crazy Mixed-up Zombies  
or (The Teenage Psycho Meets Bloody Mary)

(1964) Director: Ray Dennis Steckler

"The first monster musical!" claimed the ads. At a Long Beach amusement park Madame Estrella, the gypsy fortune teller, hypnotizes patrons, throws acid in their faces and collects the now ugly monsters in cages. Hero Cash Flagg (the director) is turned into a zombie in a hooded sweatshirt! The monsters break loose during an incredible dance number and kill everyone in sight. Hear "The Mixed-up Zombie Stomp!" See the "1001 weirdest scenes ever!"



## SUNDAY, NOVEMBER 9 GANGLAND TERROR

7 PM

### Wild Ride

(1960 B&W) Director: Harry Berman

Jack Nicholson runs down two motorcycle cops, then tries to ruin the life of a reformed friend by kidnaping his girl. At the drags, Jack wins by killing the competition. Robert Bean attempts a rescue during the wild victory celebration. The subsequent high-speed chase ends in tragedy. Roger Corman was the executive director. Nicholson's 4th film.



9 PM

### The Bloody Brood

(1959 Canada B&W)

Director: Julian Roffman

Peter Falk is Nico, the leader of a drug-dealing beatnik gang who feeds a messenger boy a hamburger full of ground glass—for kicks. When the local Mounties are unable to crack the case, the victim's brother cuts in.



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# KAREN BLACK!

PS

When *Variety* published a list of the busiest actors (see page 12) 28 of them had more than a dozen credits. Karen Black, an Oscar nominee, in movies for over 30 (!) years, is the only famous actress at the top of the list. Once described as having "a lopsided caricature of a pretty face", Black has worked for everybody from Hitchcock, Coppola, and Altman, to Larry Cohen, Tobe Hooper, and even H.G. Lewis (!). Her career peaked in '75, but she never stopped working, and even finds time to appear in industrial shorts. An ardent Scientologist, (meaning the late L. Ron Hubbard's best selling *Dianetics* book is her bible), she's a vegetarian who refuses novocain at the dentist, won't wear contacts to correct her (nearly) crossed eyes, and takes her work very seriously. On *Late Night* a few years ago, she looked like she wanted to destroy David Letterman when he joked about one of her exploitation movies (*Killer Fish*).

She also has beliefs in common with Shirley MacLaine (who called Letterman an asshole). In a '73 interview, Black said "I clearly remember the year 1775", went on about her 18th century lover, "He was killed. I committed suicide. Before that, I was a man". An often underrated star who can easily appear dumb, demented, or possessed, Karen Black clearly deserves to be inducted into the PSYCHOTRONIC Hall Of Fame. And now- the amazing career of Karen Black! (Video release companies are listed after titles.)



Karen Blanche Ziegler was born in the Chicago suburb of Park Ridge in 1942 (although she's claimed it to be born as late as '45). In her teens, she dropped out of high school to marry Charles Black. They divorced, she attended North Western U., and in '59, became part of film history by co-starring in "the first theatrical feature made in Chicago in 40 years", *PRIME TIME*, for first time producer Herschell Gordon Lewis. Her credit in the low budget black and white film was as a "painted woman". She was painted by a deranged beatnik. Lewis went on to direct nudies and became famous for way ahead of their time gore hits (*Blood Feast*, *2000 Maniacs...*). The production supervisor "in charge of advertising, publicity, and exploitation" was the equally notorious David F. Friedman, who later produced Lewis' best known shockers, and by the seventies became the president of the Adult Film Association Of America, and part owner of the Pussycat Theatre chain. *Prime Time* was co-billed with the already old, *Carnival Story* (with George Nader), and despite the promotion efforts of Friedman, it wasn't a hit, and is unfortunately considered a lost film today.

After her barely noticed screen debut, Karen moved to New York and was a Broadway understudy in '61. In '63 she



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# PSYCHOTRONIC STAR!!!

was in an off Broadway play with Henry Jaglom (more on him later). She received a lot of publicity for her Broadway acting debut opposite Peter Kastner in *The Playroom*. Kastner became her boyfriend and they both ended up in Francis Ford Coppola's *YOU'RE A BIG BOY NOW* (Warner Home '66). Director/screenwriter Coppola (still just 27) had been a film doctor for Roger Corman and others, and had directed two features: *Tonight For Sure* ('62), a nudie, and *Dementia 13* ('63)- his effective Hitchcock/William Castle inspired axe murder horror movie. Kastner played what today would be called a nerd, working at the New York public library, exploring the old fashioned strip movie viewers on 42nd St., and pursuing Barbara Hartman as the wild, man hating Barbara Darling while ignoring Amy, the nice girl who loves him (Black). The great cast included the real life married couple Rip Torn and Geraldine Page (who was nominated for an Oscar) as Kastner's parents, Julie Harris as Miss Thing, and Michael Dunn. The soundtrack album was by *The Lovin' Spoonful*. (Nobody seemed to notice that in '87, Geraldine Page died of a heart attack- just three days after Barbara Hartman killed herself. They were also both in Clint Eastwood's *The Beguiled*).

Kastner went on to star in drag on *The Ugliest Girl In Town* series, and Black had a role on her only series, *THE SECOND HUNDRED YEARS* ('67/'68) with Monte Markham as a 101 year old man thawed out of a glacier (he also played his own son.) Black was the wife of a military doctor who had to keep the miracle man a secret. She also acted on other TV shows, including an episode of *The Invaders* in '67, starring Roy Thines who now lives on a deserted island taking aspirin.

In '69 she played Karen in the still great *EASY RIDER* (RCA/Columbia). I hope she appreciates Davie, Michael, Mickey, and Peter, because profits from *The Monkees* TV show paid for this "Raybert" (Bob Rafelson/ Bert Schneider) production as well as *Five Easy Pieces* and *Drive He Said*. The long New Orleans trip sequence with Black and Toni Basil

as hookers laughing, crying, and screaming while on LSD in a graveyard with Fonda and Hopper, was better than, but similar to the drug sequences in Corman's *The Trip*, Rafelson's *Head* (starring The Monkees), and *Psych-Out*, all originally written by Jack Nicholson (!), who received his first Oscar nomination for *Easy Rider*. Black didn't enjoy being directed by Dennis Hopper, but the movie was the first really profitable low budget counter culture hit from a major studio, and helped destroy Hollywood during the next few years when others tried to copy it's success with lame drug, hippy, revolutionary... movies. The excellent soundtrack (Hendrix, McGuinn, Holy Modal Rounders...) has been reissued in England with a terrible new cover, and is still missing the proper version of *The Weight* by The Band, and some instrumental themes, economically lifted from *The Trip* soundtrack. *Easy Rider* also should be remembered for effectively teaching millions of novice viewers how to smoke pot.

Black's next (small) role was in *HARD CONTRACT* ('69), starring James Coburn as a hardened hit man who only has sex with prostitutes, until he meets Lee Remick (who only pretends to be one). S.Lee Pogostin directed on location all around Europe. The cast includes Burgess Meredith, Sterling Hayden, and Patrick Magee.

In '70, Black became famous acting opposite Jack Nicholson, and was nominated for a support Oscar, playing Rayette Dipesto, his "tacky, lachrymose" girlfriend (from the liner notes of the soundtrack which mixes Chopin and D-I-V-O-R-C-E). Nominated for four Oscars, *FIVE EASY PIECES* (Columbia), was directed by Rafelson, and featured Toni Basil (again), Sally Struthers, Susan Anspach, and Billy "Green" Bush (the dad in *Critters*). Variety said Black is "one of those rare actresses who's not afraid to let herself look ugly if it suits the scene".

In '71 she was in three features. *A GUNFIGHT* starred Kirk Douglas and Johnny Cash as aging rivals staging a gunfight in an arena in order to sell tickets. It was promoted as the man in

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S. OLIVER"

ng Karen Black  
George Hamilton

BC  
LD PREMIERE!




black's "acting debut" by conveniently forgetting the amazing Door To Door Maniac ('61). GUNFIGHT also had Keith Carradine in one of his first small roles, and Jane Alexander. Lamont (Lipstick) Johnson directed. BORN TO WIN was what the tatoo on New York junkie/ crook George Segal said. The sort of comedy that nobody seemed to get, was the first American feature by the Czech Ivan Passer (Cutter's Way), who had previously co-written Milos Foreman films. He and Black liked the results of working together so much that she appeared in his next two projects. Born To Win also had Paula Prentis, Andy Robinson as a killer, and the still struggling Robert DeNiro as a cop. DRIVE HE SAID, directed by Jack Nicholson was like all student revolution movies- a box office disaster. Newcomer William Tepper played an Ohio State basketball star (Bruce Dern is his coach), having an affair with a professor's wife (Black), and trying to understand his best friend, about to O.D. from speed taken to fail his draft physical. Drive also featured Nicholson buddies like Robert Towne and Henry Jaglom, and some very surprising male locker room nudity.

In '72 Black was in two movies seen by even fewer people than the ones in '71. CISCO PIKE starred Kris Kristopherson (who had a bit part in Hopper's The Last Movie), in his debut as a rock star/ pot dealer just released from prison, being used by crooked cop Gene Hackman. Black was his girlfriend Sue and appeared topless. The eccentric cast included Harry Dean Stanton, Roscoe Lee Browne, Alan Arbus, Viva, Joy Bang, and Texas rock great Doug Sahm, who was also in director/screenwriter B.W.L.Norton's More American Graffiti. PORTNOY'S COMPLAINT (Warner), based on Phillip Roth's scandalous novel was universally hated, but most critics agreed that Black as "the monkee" was excellent. Richard Benjamin and his talking penis, starred with Jill Clayburgh and John Carradine was the voice of God (!). Leonard Maltin gives it a BOMB rating. Black was also a presenter at the Oscars, and was on an episode of Ghost Story on TV, hosted by the ex-Mr. French, Sebastian Cabot.

In '73 she married Skip Burton and was in three movies. THE OUTFIT was directed and written by John Flynn who later made Rolling Thunder. It was about ex con Robert Duvall seeking revenge. Karen was Brett Harlow, his girlfriend. The cast included one of the best actors ever, Robert Ryan, Timothy Carey, John Doe Baker, Richard Jaekel, Joanna Cassidy (Roger Rabbit) and classic "B" girls Marie Windsor and Sheree North. THE PHYX (Prism) was made in Montreal by director Harvey Hart (The Dark Intruder, '65) and producer Julian Rothman, who directed the must see 3D shocker The Mask ('61). Christopher Plummer played a cop trying to find out who killed a hooker (Black). She sings in this one (Some sources say that she was once a member of the New Christy Minstrels) and is involved with a black mass. For some reason she accepted a role opposite Fabian in LITTLE LAURA AND BIG JOHN (United Home), an obscure, shot in Florida Bonnie and Clyde type story. Fabian had just been in Larry Buchanan's made in Texas A Bullet For Pretty Boy ('70), then wasn't on the big screen again until La Dinasta Dracula ('78) which I had the dubious pleasure of seeing in one of Manhattan's now closed Spanish language theatres.

Her '74 releases included two major studio epics. THE GREAT GATSBY (Paramount), the third version of F.Scott Fitzgerald's novel, was planned as a major event. Star Robert





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INTO  
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the poignance of  
emotional awakening

Here are all the wild excitements of youth  
discovering their purpose on earth!

JO ANN LeCOMPTE FRANK ROCHE

Redford had just been in The Sting, Mia Farrow made the cover of the first issue of People Magazine, and Coppola wrote the script. British director Jack Clayton (The Innocents) went back into retirement after Gatsby failed at the box office. Karen played Myrtle Wilson in a cast including Bruce Dern, Scott Wilson, Lois Chiles, Roberts (Deranged) Blossom, and many others. Black joined the Hollywood disaster crowd for the major hit AIRPORT '75 (MCA). She had lost her Oscar to Helen Hayes in Airport in '70, so maybe her role as Nancy, the stewardess attempting to land a jumbo 747 after Dana Andrews rammed into it with his private plane, was a personal revenge move. Star/ hero (and NRA/ Bush supporter) Charlton Heston saves the day. The absurd star packed cast included Helen Reddy as a singing nun, Linda Blair, George Kennedy, Roy Thinnes, Larry Storch, Beverly Garland, and many many more. Director Jack Smight tried to top himself the next year with Midway, also starring Chuck. LAW AND DISORDER (United) was Ivan Passer's second look at American problems, and starred the unlikely pair of Carroll O'Connor and Ernest Borgnine as working class New Yorkers who become neighborhood auxiliary cops. RHINOCEROS was a theatre of the absurd play directed by Tom O'Horgan (Hair, Lenny). Gene Wilder starred with Black, Zero Mostel, and Joe Silver (They Came From Within). Maltin's book gave it a BOMB.

In '75, Black, who had divorced her second husband, was in three good movies and married L.M. Kit Carson (the co-director of Dennis Hopper's American Dreamer). Robert Altman's biggest hit NASHVILLE (Paramount) had more cast members than Airport '75. As country star Connie White,



Black got to write and sing her own songs, but Keith Carradine got the real life hit (I'm Easy). With Ronee Blakley (years before Elm St.), Alan Garfield, Geraldine Chaplin, Barbara Harris, Shelly Duvall, Jeff Golblum...John Schlesinger's DAY OF THE LOCUST (Paramount) was not a hit, but it's the ultimate anti-Hollywood movie. Based on Nathaniel West's novel, it's the perfect cure for too much "golden age" nostalgia, and features great performances from Donald Sutherland, Black (as Faye), Burgess Meredith (he was Oscar nominated), Geraldine Page, Billy Barty (who attended the Carson/Black wedding party), and even Bo Hopkins. TRILOGY OF TERROR (MPI) was Black's show all the way. She plays three (or maybe four) different characters in three stories written by Richard Matheson and directed by Dan Curtis, who started out by creating Dark Shadows. Matheson scripted the third and best story, Prey, the one everybody remembers, with Black home alone with a sharp toothed Zuni warrior doll that comes to life and attacks. A horror classic, it's one of the best filmed scare shorts ever.

In '76, future actor Hunter Carson was born, and his mom was in four more movies. BURNT OFFERINGS (MGM/UA) was a Dan Curtis theatrical release with Black and family moving into a haunted house. With Oliver Reed (husband), Lee (Ben) Montgomery (son), Bette Davis (aunt) and Burgess Meredith and Eileen Heckart as the houses' owners. Curtis's ego later got out of hand, directing The Winds Of War, then the ultimate, longest, most expensive mini series in the history of the universe, War And Remembrance. FAMILY PLOT (MCA) was Hitchcock's much publicized last movie, and after a return to form with Frenzy, was a lightweight disappointment about diamonds and kidnapping. William Devane and Black were the villains, spiritualist Barbara Harris and Bruce Dern (in his third film with Black) were the good guys. CRIME AND PASSION (Vestron) was another by Passer, this time filmed in the Austrian Alps. Black was the mistress of Omar Shariff, involved in a marriage scam. A "bizarre comedy thriller", it was released by A.I.P. Black was also in OWEN, a student feature made at the L.A. Art Center Of Design by Sherwin Tilton. She starred as a homosexual man, but sued the director after he dared to screen it off campus.

In '77 a man, Craig Russell, played Karen Black (or played Karen as Nancy) as part of his female impersonation act in Outrageous! The STRANGE POSSESSION OF MRS. OLIVER, her second TV movie, was an interesting story about a personality switch. Too bad it was directed by Gordon Hessler (Kiss Meets The Phantom), co-starred Emelda Marcos' favorite singer George Hamilton, and featured the irritating song Venus over and over.

In '78 she was in THE SQUEEZE (World Vision) filmed in New York by an Italian crew and prolific director Antonio Margheritti. It was another diamond heist movie, this time with Lee Van Cleef, Lionel Stander, and Alan Alda's dad Robert- (all American's who had made new careers in Italy). Also known as The Big Rip Off, it wasn't released here until '80. She had a small roll in CAPRICORN ONE (CBS/Fox), her last for a major studio. Peter Hyams (2010) directed and wrote the story about a faked manned flight to Mars. The Canadian IN PRAISE OF OLDER WOMEN (CBS/Fox) was another Maltin BOMB, and starred the then unknown Tom Berenger as a Hungarian stud remembering two decades of conquests. They included Susan Strasberg, Helen Shaver, and Black as Maya. It was directed by George Kaczender, and

provided a lot of scenes for frame blowups in Celebrity Skin magazine. LOVE UNDER PRESSURE (Academy) was an Australian TV movie with Black and Keir Dullea as parents with a retarded kid. It was directed by Ralph Nelson (Embryo).

In '79 she was in KILLER FISH (Key), an all star Jaws rip off made in Brazil by good old Antonio Margheritti, a.k.a. "Anthony Dawson" in Americanized credits. It featured Lee Majors, James Franciscus, Margeaux Hemingway, and Marisa Berenson. It was later retitled Deadly Treasure Of The Piranha. THE LAST WORD (Embassy) was an Australian film starring Richard Harris, protecting his family from corrupt politicians. Directed by Roy Boulting (Twisted Nerve), it had Black as the wife, and Martin Landau. SEPARATE WAYS (Vestron) by Howard Avedis (Dr. Minx, Mortuary...) had Black married to Tony Lobianco and having an affair with young David Naughton. Also with Preview's cover girl Sybil Danning. None of these '79 projects were released in the USA until years later (if at all). Black and Carson separated, and fans probably wondered where she was.

In 1980 her new man Paul Williams (director of The Revolutionary, not the short singer), put her in MISS RIGHT (Sony), starring and written by William Tepper, her Drive He Said co-star. It wasn't released until 1988. Art Garfunkle sang the theme song and the other all foreign glamour stars cast included Margot Kidder, Verna Lisi, Ciao Goldsmith, and Marie-France Pisier. It's a "sexy comedy". WHERE LADIES GO was a TV movie by Theodore T. Flicker (The President's Analyst) with Black and Candy Clark living out their fantasies at a bar. POWER was a mini series with John Doe Baker as a thinly disguised Jimmy Hoffa, and Black as his wife. Director Barry Shore died during production and was replaced by Virgel Vogel (The Mole People). With Tom Atkins, Victor Jory, Scott Brady and many others.

In '81 she was in CHANNEL SOLITAIRE (Media) another by George Kaczender. Filmed in France, it starred Marie-France Pisier as Coco Channel, with Rutger Hauer, Timothy Dalton, and Bridgette Fosse. KILLING HEAT (Key) was sponsored by the Swedish Film Institute and filmed in Zambia. Black marries a farmer but falls in love with another man. It received some good reviews when released in America in '84. She also had the misfortune to be filmed at the '81 Cannes festival and have the footage show up in The Last Horror Film ('84) with Joe Spinell.

'82 was a time for a change. She spent two nights singing at Les Mouches in New York "in the Lotte Lenya style", then acted in Broadway for Robert Altman. When the play was turned into a film, also by Altman, Cher got most of the attention for COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN (Embassy). Black played the character who had (surprise) a sex change. Also with Sandy Denny. She also starred in CAN SHE BAKE A CHERRY PIE?



Black mass scene from THE PHYX



(Monterery- Michael Nesmith's company) as a neurotic woman whose husband had left her. It was directed by Henry Jaglom, who had directed three much hated movies since their off-Broadway days. It was sort of an art house hit in New York anyway. Also with Michael Margotta, the guy who tries to rape her in Drive He Said. Kit Carson wrote the script for the BREATHLESS remake, so Black was a guest star in the European version only.

In '84 Carson worked on the script of Wim Wenders' Paris Texas, which co-starred Hunter Carson. Black's son was getting more attention than she was. Her own work didn't help much. She was in a movie starring Jackie Mason, directed by his manager, called Stroke Of Genius (or The White Stuff). Wonder what that was about? Since then, Mason became famous again and he apparently had the prints destroyed. BAD MANNERS (Thorn EMI) was almost released by Disney Studios, but they changed their mind. A soundtrack came out but no movie. Now the comedy about a group of orphans seeking revenge for being separated from each other by adoption, is on video. Black's rich husband in the movie is Martin Mull, whose movies rarely get released.

It was also called Growing Pains, not to be confused with a horror movie of the same name. She was also in two TV programs later released on tape. *Hired Help* is on THE HITCHHIKER VOL. 1 (Lorimar) from the cable series. THE LITTLE MERMAID (CBS/Fox) was part of Shelly Duvall's Fairy Tale Theatre series.

'85 brought another film with Richard Harris, MARTIN'S DAY (CBS/Fox), from Canada, a family story about an escaped prisoner, directed by Alan Gibson (Dracula A.D. '72). SAVAGE DAWN (Media) is one of many Mad Max copies and features George Kennedy, Richard Lynch, and Lance Henrikson. It was directed by Simon Nuchtern, known to some for his sleazy New York Nights.

In '86, Cannon hired the whole family in one of their typical package deals. Carson wrote the screenplay for Texas Chainsaw II, and Black and Hunter Carson starred in the remake of INVADERS FROM MARS (Media). Both of the rushed misfire movies were directed by Tobe Hooper. Both mother and son seemed miscast in the disappointing remake of the famous '53 version of Invaders. There were more scares in the obscure Canadian movie ETERNAL EVIL (Vestron), about out of



body experiences and eternal souls possessing new bodies with the help of real life believer Black. Some of the nightmarish things seen from the point of view of a floating being are really impressive. An '86 low point was CUT AND RUN (New World), filmed in '84 in Miami and Venezuela by Italian director Ruggero Deodato, maker of the notorious Cannibal Holocaust. This one's a Columbian coke smuggling story without the guts and gore Ruggero is known for. Black had a brief role as a cable news owner. With Richard Lynch as a Green Beret Col. who was behind the Jonestown massacre (!), Michael Berryman (!) from The Hills Have Eyes, Lisa Blount, and Eight Is Enough's Willia Ames. It's hard to imagine a stranger year for Black credits, but there's another you'll probably never see. FLIGHT OF THE SPRUCE GOOSE was produced in Pittsburgh by a Czeck former partner of Milos Foreman (and Ivan Passer) and directed by a Pole. Black played another mom, alongside Dennis Christopher, and George Romero (!?).

In '87 Black married a film editor, and appeared in a Stevie Wonder video. She was in a movie made in South Africa called HOSTAGE with Wings Hauser and Keven McCarthy. It was directed by Percival Rubens who made The Demon, with Cameron Mitchell. She was in a European TV mini series called HEM, The Legendary Life Of Ernest Hemingway (not the Stacy Keach mini series). She and her new husband adopted a baby, so naturally she played the mother of the leader of a group of killer mutant babies (!) in IT'S ALIVE III: THE ISLAND OF THE ALIVE (Warner), by Larry Cohen. Busy Michael Moriarty was the star of this uneven horror/satire. At the end, the babies fight bikers and save Black from an

attempted assault.

In '88 she appeared on Lifestyles Of The Rich And Famous with her new kid. Hunter was in John Huston's last project, Mr. North. Karen played a "dizzy" mom in THE INVISIBLE KID (Media), described as "an inept teen fantasy- like Zapped!". Brother Theodore was a TV advice host- like Dr. Ruth. DIXIE LANES (Celebrity) "a failed black comedy", took place after WWII in Washington state, where Black tries to protect her nephew from a family curse. The astounding cast includes Ruth Buzzi, Tina Louise, John Vernon, Hoyt Axton, Bruce Springsteen's sister, and Moses Gunn. OUT OF THE DARK, produced by Paul Bartel, gave Black the unexpected distinction of being the last person to star opposite Divine. I hope it's a good movie, but meanwhile, Five Easy Pieces was recently released to help offset the glut of bad Black tapes out there, and she's got more films on the way (of course). She'll be in HOMER AND EDDIE, directed by Andre Konchalovsky (Runaway Train), NIGHT ANGEL, and stars in the unfinished LIGHTNING IN THE AFTERNOON, which she also wrote. Lightning- was directed by Paul Williams, whose last Black feature sat on a shelf for 8 years. Watch for this one in 1996.

In one interview, Black said that she hoped someday to play a love scene with (the then popular) John Travolta. Since he is also a Scientologist, and looking for film projects for a comeback attempt, I hope she gets her wish. Their co-stars in the all L. Ron follower cast would include Sonny Bono, Kirstie Alley, Priscilla Presley, and the ever popular Frank Stallone. I don't know of any famous Scientologist directors, but I'm sure Fred Olen Ray or Jesse Franco would convert for the job.



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# The PSYCHO EURO Trip

From '86 to '88, I spent time introducing PSYCHOTRONIC movies in various cities. The first shows were in Chicago and sponsored by The Chicago PSYCHOTRONIC Film Society (Hi Mike, Pam, and Del!), followed by screenings in New York, Boston, Cleveland, Dallas, and Vassar University. Theme shows have included Barbara Steele, Vincent Price, Mamie Van Doren, Ed Wood Jr., Hugo Haas, Japanese science fiction, drugs, female juvenile delinquents, and Anna May Wong. At the Cleveland Art Institute show, widescreen, 35mm prints of *Beyond The Valley Of The Dolls*, *The Girl Can't Help It*, and *The Incredibly Strange Creatures...* were shown. At a co-presentation with New York's Late Show, we wired the seats for *The Tinger*, and Vassar students got to experience *The Mask* in 3D. Many of the 43 different features screened at PSYCHOTRONIC shows during the three year period were premieres in the cities (or countries) they were screened in. Others were screened theatrically for the first time since their original release. Although this is a "video" magazine, obviously, I prefer to see movies in theatres, and I urge you to do the same. Unfortunately, most of you live in cities where the only theatres are overpriced and way too small. I'm spoiled in New York, where it's still possible to go to the Ziegfield (1200 seats) or The Loews Astor (in Time Square- 1500 seats), and enjoy movies the way they were intended. We also have 42nd St., but it's fading fast and will be gone soon.

In April '87 Rickard Gramfors at The Swedish Film Institute organized a series of PSYCHOTRONIC shows in four Swedish cities (Stockholm, Gottenberg- the birthplace of Bo Svenson, and the home of Radium records, Malmo, and at Umea University). With help from other European connections, I managed to add on presentations in W. Germany (Hamburg and Munich), W. Berlin, Vienna, and Paris, and spent more than two incredible months traveling by plane, train, car, and boat, showing prints of rare

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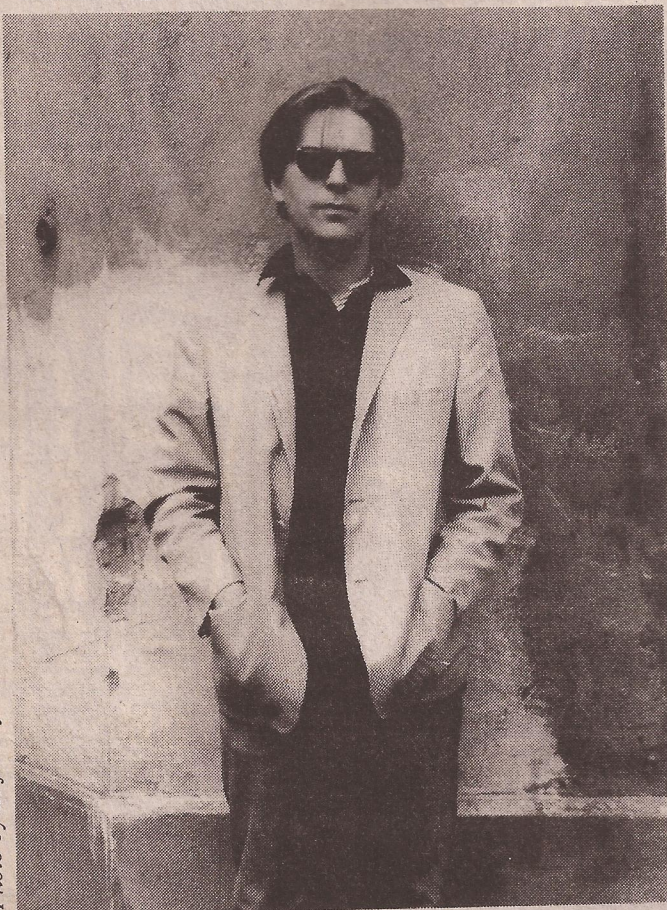
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SMÅLANDSPOSTEN Nr 131 Onsdagen den 10 juni 1987

Det är dags att lära sig ett nytt ord:

# Psykotroni!

Photo by Leif Joley



Michael Weldon ställd mot en vägg i Malmö, en av de fyra städer i vilka den amerikanske filmspecialisten visade sex psykotroniska rullar i maj. Som författare till The psychotronic encyclopedia of film från 1983 har han etablerat sig som en av världens ledande auktoriteter på egendomlig film.

American movies, lugged around in a much inspected and abused trunk, and meeting and staying with great people in every city (including Copenhagen which I just visited).

While some locations showed an abbreviated version of the show, most had time to schedule all 6 features (DAUGHTER OF HORROR, ROBOT MONSTER, CARNIVAL OF SOULS, NIGHT TIDE, THE HIDEOUS SUN DEMON, and NABONGA), two shorts (Lunchroom Manners, Safetybelt For Susie), and four reels of rare movie trailers (thanks -Rick Prelinger and Rich Leighton) plus some TV commercials from America, England, and Germany, including three Ronald Reagan / Boraxo spots from Death Valley Days (!) The venues ranged from the huge, luxurious Swedish Film Institute, to small revival houses (Xenon in Berlin is over 100 years old), to a performance space/garage in Hamburg. In Malmö, the program was publicized by a guy named Bjorn in a gorilla suit, riding a motorcycle and rowing a boat around town, and I was taken to an all night restaurant where the Yugoslavian cooks all were wearing PSYCHOTRONIC/Robot Monster shirts! People in post-Chernobyl Sweden were still wondering who had assassinated their president (sound familiar?) and Stockholm was experiencing its first subway graffiti and an A.I.D.S. panic. While there, I saw the May Day parade and the king's old summer palace, enjoyed the food, got sick from vodka, interviewed Swedish garage bands for High Times, and was taken to a disco where they played Johnny "Guitar" Watson while The Mysterians was projected over the dancers' heads. I got to see Berlin (East and West) during the split city's 750th anniversary (also the 40th anniversary of The Marshall Plan). In Vienna, my TV interview was intercut with the trailer from The Crawling Hand. The (last minute) Paris show was pretty chaotic, but I had a wonderful time there anyway, especially while playing guest DJ on Radio NOVA.

People showed me incredible movies. I saw an early fifties science fiction film from Iceland, uncut Euro versions of sixties British horror films (like Mania), the original Horrors Of Spider Island, Russ Meyer's Motor Psycho, Sam Fuller's Dead Pidgeon On Beethoven St., Pankov '95 (with Udo Kier), Murnau's silent Der Golem and Faust, a crazy German movie made in Brazil by the director of Ed



Wood's The Violent Years, a German vampire/nudie movie, and more! I bought, or was given incredible books about Jayne Mansfield, Russ Meyer, Klaus Kinski, Telly Savalas, Ursula Anders, Corman, and Edgar Wallace films, records (Can, The Monks!), and posters (The Killers, Satan's Sadists, Faster Pussycat..., Deadly Weapons!) everywhere I went. So TACK, DANKE, et MERCI to all the great people who went out of their way to help me enjoy my eye opening trip. I hope you all get a chance to experience the rapidly disappearing charms of Manhattan and the rest of America, but you've pretty much got a better deal at home (E. Germany excluded).

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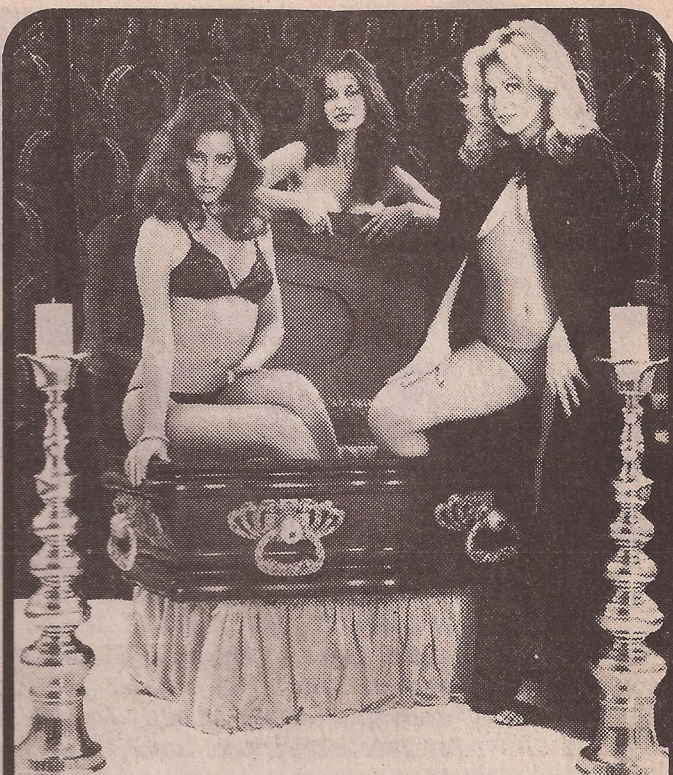
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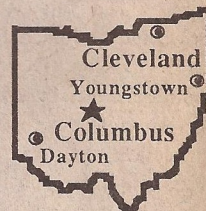
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# OHIO !!MUSIC!!

*Every Ohio schoolkid learns that Ohio is "the mother of presidents" and that its Indian burial mounds are visible from outer space. They forgot to tell us that, although it supposedly became the 17th state in 1803, due to a "Congressional oversight", Ohio didn't officially become a state until 1953! All of this might have something to do with all the great music that has originated in the land where "Hang On Sloopy" is the state song (?!?). At one time Ohio had the most cities in the country with populations over a hundred thousand. I once learned a formula to remember the eight biggest cities-4C, DATY (Cleveland, Columbus, Cincinnati, Canton, Dayton, Akron, Toledo, Youngstown). I'm going to cover them in order of today's population (smallest first).*

*There's no room to list everybody, but here are many of Ohio's rock, pop, R&B, funk, punk...stars.*



**CANTON** - The O'JAYS go all the way back to 1958 when they were a doowop group called the Mascots. Later renamed after Cleveland D.J. Eddie Ojay, they became crossover hitmakers during the '70s, charting nine top 40 hits on Philly International. Most of them were good dance songs or love ballads, but "Back Stabbers" and "For the Love of Money" are both classic message songs. JOE VITALE was in the Akron-based Chyldes (see the "Highs in the Mid-Sixties Vol. 9" album), made solo records, and later joined Joe Walsh (see Cleveland).

**YOUNGSTOWN** - Midway between Akron and Pittsburgh, Youngstown was the home of GLASS HARP, who recorded three early 70's albums of progressive rock on MCA. Phil Keagy was their excellent lead guitarist (and was missing most of one of his index fingers). He started out in The Squires (see "Highs in the Mid-Sixties Vol. 9"), recording wacky surf instrumentals and ended up recording Christian music. BLUE ASH was a '70s long haired pop group who made one good album for Mercury and another for Playboy. LEFT END, who had one early 70s album, was more of a dumb heavy metal band, and were (briefly) known for challenging other bands to fights. THE HUMAN BEINZ's remake of "Nobody But Me," originally by the Isley Brothers (see Cincinnati), made it to #8 in '68, and is

probably the best psychedelic dance song of all time. The second of their two Capitol albums has been reissued in Europe, and earlier cuts are on "Highs...Vol. 9" and "Pebbles Vol. 8". There were actually "big in Japan" and released another album there too.

**DAYTON** - THE OHIO PLAYERS started in '56 as The Ohio Untouchables and backed The Falcons (with Wilson Pickett) on the hit "I Found A Love." By the '70s, they were a major funk group, charting eight top 40 hits. Some people remember them for their outrageous S&M LP covers (early albums on Westbound were named "Pain", "Pleasure", and "Ecstasy"). SLAVE and LAKESIDE were other Dayton funk groups. Teen hit makers the McCOYS (from nearby Ft. Recovery) recorded four albums (the first two, originally on Bang, have been reissued in Europe), then joined Johnny Winter as JOHNNY WINTER AND. McCoys leader RICK DERRINGER then made '70s solo albums. The McCoys #1 smash "Hang On Sloopy" (which actually was voted the official Ohio song by politicians in Columbus a few years back), was first recorded by a black group, The Vibrations, as "My Girl Sloopy," then covered by the Yardbirds. Derringer (an ace guitarist) and his band also recorded my favorite version of "Fever", also done by The Cramps (see Cleveland).



Nearby Yellow Springs is the home of Antioch College, and is Ohio's major California connection. RICHIE FURAY (Buffalo Springfield, Poco) is from Yellow Springs, and students at Antioch who left for San Francisco included Jack Casady and Jorma, and the members of Mad River. Lima, a few miles away, was the birthplace of AL JARDINE, a Beach Boy since 1963. He didn't stay there long, but TOMMY JAMES, who recorded his garage-rock classic version of the Raindrops' "Hanky Panky" back in '63 (in Michigan), was also born in Dayton.

**AKRON** - An economic disaster area in the '80s, is still known as the "rubber capital of America." (Akron comes from a Greek word meaning high). It's only 20 miles north of Canton and 37 miles south of Cleveland, so the music scenes are closely connected. The scene in Akron was a major discovery during the "new wave" talent hunt days of '77/'78. England's Stiff records released a rubber scented scratch and sniff cover compilation album and local bands ended up making major label albums. TIN HUEY (influenced by obscure British progressive groups), THE BIZARROS (Velvet Underground influenced), RUBBER CITY REBELS (working class sort of punks), JANE AIRE AND THE BELVEDERES and THE WAITRESSES (studio pop groups) all had their days in the nations record bins. RACHEL SWEET (a Brenda Lee type) recently returned on the Hairspray soundtrack. The most influential Akron group was DEVO. It's hard to believe that this cold, end of the world band had a major "disco" hit (Whip It), were guests on the Square Pegs show, and endorsed Hondas on huge Times Square billboards, but in person, Devo was incredible. They lost a Warner Brothers contract after providing music for too many bad, flop movies, but returned with a new album in '88. To really appreciate what made this group special, look for their two video compilations. CHRISSE HYNDE (in the tradition of Suzi Quatro) moved to London to make it. Her series of bands called THE PRETENDERS have sold more records than probably any other Ohio-derived groups. It wouldn't mean much if she wasn't so good. After four albums and a solid hits package (all on Sire), Hynde is easily the best female rocker in the business today. Nearby Kent (as in "four dead in O-hio") is the headquarters of THE NUMBERS BAND, an unheralded blues group, led by Hynde's brother Robert Kidney, who also has sung with The Golden Palominos (see Cleveland). The James Gang (see Cleveland) were also based in Kent at one time.

Akron also had a lot of sixties garage bands, well represented on the two Highs In The Mid-Sixties albums. One Akron garage band that received late fame was THE RATS (Rats Revenge Pts. 1 and 2!, available on Back From The Grave Vol. 1). Kent was also the original headquarters



(photo by Fred Brockman)

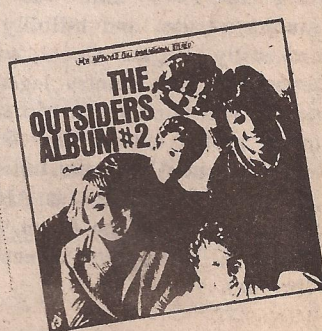
#### *BOOTSY in Columbus*

of THE HUMAN SWITCHBOARD, a critically successful band who were excellent live. They moved to Cleveland, then Hoboken, and singer BOB PFIEFER released a solo album in '87. Also very near Akron is Stow, birthplace of Lux Interior (see Cramps/Cleveland). Akron also gave us country singer DAVID ALLAN COE (who claims to have shot a man in prison) and ROBERT QUINE, the unique guitarist from Richard Hell And The Void Oids, who went on to play with Lou Reed, and much praised session work.

**TOLEDO**- This northern city is pretty close to Detroit and was actually part of Michigan until a border dispute was settled in 1837. To some, Toledo is known for Jamie Farr on M.A.S.H., but it was the home of one of the best instrumental groups of all time, JOHNNY AND THE HURRICANES. The band, led by sax player Johnny Paris, had four top 40 hits during '59/'60 and were always popular in Europe. Their sound was an obvious influence on The Dave Clark Five, and during the British "invasion" they went to Germany and recorded a "Live At The Starclub" album (with vocals). Various comps are available, including a new two record set from England.

**CINCINNATI**- Across the Ohio river from Kentucky, Cincinnati seems very southern compared to the post industrial north of the state. There is no W.K.R.P., but this city has given us singing celebrities as diverse as DORIS DAY, ROY ROGERS, and CHARLES MANSON!

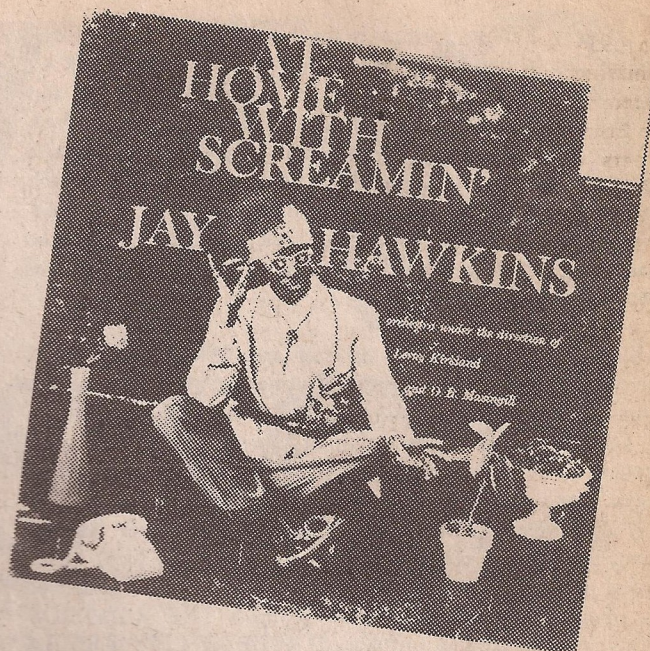
Manson even made an album for E.S.P. (since reissued) and wrote a song for the Beach Boys (see Dayton). The





classic "Hearts Of Stone" was first recorded by OTIS WILLIAMS AND THE CHARMS in '55. LONNIE MACK's instrumental version of "Memphis" made it to #5 in '63. His first album, "The Wham Of That Memphis Man", is so good that it's been reissued many times. The local hippy band, The Sacred Mushroom, later became PURE PRAIRIE LEAGUE, a band that abused Norman Rockwell paintings. Mislabelled a bubblegum group, THE LEMON PIPERS hit nationally with "Green Tambourine" in '67 and were more progressive sounding live. Folksinger MARTY BALIN (Buchwald) joined two Antioch students (see Dayton) and formed the Jefferson Airplane. Cincinnati could be called the soul/funk capitol of the world, since it was the birthplace of the King and Federal labels (James Brown, Hank Ballard, Little Willie John, Roy Brown...) and THE ISLEY BROTHERS. If there was any justice in the world, The Brothers Isley (Rudolph, Ronald, and the late O'Kelly) would be in the rock and roll hall of fame, there would be books and documentaries about them, and you could buy multi-record sets of their best cuts. Unfortunately, they label hopped too often, and many of their songs were hits for others. To many people, "Shout" is a song from Animal House or a theme to sell cars on TV. "Twist And Shout" is better known by The Beatles. "Work To Do" was popular by The Average White Band, and "Respectable" and "Nobody But Me" were hits by other Ohio bands. By '69 the brothers had the last laugh after starting their own T-Neck label (named after the city in New Jersey they had resettled in) and recorded a series of hit remakes of songs by white groups. Today's Isleys are two younger brothers and a cousin who had joined in the seventies. New leader, guitarist Ernie Isley was influenced by Jimi Hendrix (who toured and recorded with the group in '65). A whole album featuring ahead of his time Hendrix, was released after his death (In The Beginning) and is worth hunting for.

In '68 bass player BOOTSY COLLINS and his brother Catfish had a band backing Hank Ballard. From '69 to '71 they joined James Brown as the New JB's on ground breaking hits like "Sex Machine" and "Hot Pants". In '72, Bootsy joined George Clinton's Funkadelic and soon became a major part of the whole "Parliament Funkadelic-thang". (The British Illustrated Encyclopedia Of Black Music claims that Clinton is from Ohio too, but other sources say Detroit). As the psychedelic soul of Funkadelic was replaced (on record anyway) by the very funky and popular Parliament, Bootsy became "Bootzilla" and even had hit solo singles and albums. Look for the excellent out of print Funkadelic's Greatest Hits (with the sheep cover) and Parliament's Greatest Hits (Casablanca) which features Bootsy co-written jams like "Flashlight" and "Give Up The Funk (Tear The Roof Off The Sucker)". (!) The King/ Federal/ Starday label group goes way back to 1944 and was also the home of many country/western and hillbilly greats. Cincinnati also had rockabilly singers (local comps came out in the late seventies), and country legend Johnny Paycheck is from nearby Hillsboro. On a trip south in '78, I saw an intense punk group called The Babylon Dance Band. Lead singer/guitarist Tara and others later relocated to Hoboken and recorded albums as ANTIETAM. Two Boston based groups, led by Mono Mann, had important Cincinnati born members, DMZ (Peter Greenberg), and The Lyres (Alex Chronis).



**COLUMBUS-** During the 60's, the state capitol had two big teen bands. THE MUSIC EXPLOSION ("Little Bit Of Soul") was led by singer Jamie Lyons who later fronted CAPITOL CITY ROCKETS, and sang with THE KASENETZ KATZ SINGING ORCHESTRAL CIRCUS ("Quick Joey Small"). THE OHIO EXPRESS (based in Columbus, but from Mansfield) made a good album on Cameo Parkway ("Beg, Borrow, And Steal"), then became bubblegum hitmakers ("Yummy Yummy Yummy"... ) on Buddah. The dumbest band from Ohio, THE GODZ ("We are rock and roll machines!") were produced by Grand Funk's Don Brewer, and were known for smoking pot on stage and playing in their underwear. They are not to be confused with the ESP, New York group The Godz, who were dumb in a different way. New York based BUZZ AND THE FLYERS was led by Dig Wayne, who later went to England and had hits as leader of THE JO BOXERS. Phil Ochs began his singing career at Ohio State. His schoolfriends Jim And Jean recorded some of his songs on their two albums. Och's last studio album included "Boy In Ohio".

**CLEVELAND-** Still the biggest city in the state, Cleveland is considered part of the Northern "rust belt" and has lost more people and jobs than even Akron. It does have a glorious musical history though, and is the future home of the Rock and Roll Hall of Fame (and the Superman Museum!). Back in 1950, ALAN FREED moved to Cleveland (from Akron) and started his "MoonDog Matinee" program on WJW. In '52 he presented the Moondog Ball. Police closed down the (multi-racial) show, now considered the first "rock" show. Freed took credit for coining the term "Rock and Roll" (with Record Rendezvous owner Leo Mintz). See the movie Mr. Rock And Roll ('57) for a fictionalized version of this historical moment. At least they brought the sounds to white teens. Later in the fifties another even wilder D.J. was MAD DADDY. Both Freed and Mad Daddy made records, eventually left for New York, were tamed by conservative forces, and died tragically. Clevelanders SCREAMIN' JAY HAWKINS recorded "I Put A Spell On You"



in 1954 while drunk out of his skull, and went on to an amazing no-hit career of rising out of coffins to sing in his operatic voice. Several excellent compilation albums are out in Europe and he made a live album with The Fuzztones a few years ago. THE WOMACK BROTHERS (a.k.a. THE VALENTINOS) recorded the original classic versions of Lookin' For A Love in '62 (later a hit for J. Geils) and "It's All Over Now" in '64 (it was covered one month later by The Rolling Stones). BOBBY WOMACK later had solo hits. Local girl groups were THE PONYTAILS ("Born Too Late", '58) and THE SECRETS ("The Boy Next Door", '63). Local "frat rock" bands like Dave C And The Sharptones and Bocky And The Visions were popular before the Beatles. THE BASKERVILLE HOUNDS (originally The Tulu Babies) reworked the Rolling Stones instrumental, "2120 South Michigan Avenue" (also the basis for "Whittier Boulevard" by Thee Midnightriders) into "Space Rock Pt. 1 & 2" and had an album on Dot. THE CHOIR had a big regional hit with "It's Cold Outside". One replacement member, Kenny Mergolis ended up in New York with Mink DeVille and other bands. Tom King and the Starfires recorded the theme song for the late night Ghoultard horror n. vie program ("Stronger Than Dirt") before mutating into THE OUTSIDERS- the most successful Cleveland group of the sixties.

The Outsiders charted four national top 40 singles ('66/'67), including "Time Won't Let Me" and a remake of The Isleys' "Respectable." Capitol released three studio LPs and one live album, and there's a "Best Of" LP on Rhino. By the late '60s, THE JAMES GANG led by Cleveland Jim Fox (the drummer), was a big FM group. They recorded three good studio LPs and one live album for ABC before lead singer/guitarist Joe Walsh left. Fox kept the band going for more albums. "The James Gang Rides Again!", their second, has been reissued. THE DAMNATION OF ADAM BLESSING somehow managed to release three albums on U.A. and had the local FM radio hit version of "Morning Dew". GLEN SCHWARTZ was an excellent blues guitarist for Pacific Gas & Electric (PG&E). They made a rare album for Kent, several for Columbia, and had one great hit, "Are You Ready" ('70). Lead singer Charlie Allen kept the band going after Schwartz (in the tradition of Phil Keagy) was "born again" and formed THE ALL SAVED FREAK BAND (!). SILK made one album for ABC, then leader Michael Gee became MICHAEL

STANLEY, whose band recorded for several national labels and sold out large auditoriums in the area during the '70s. During the late sixties, Mainstream label people came to town and signed bands to one-album deals. Some groups who never saw a dime were TIFFANY SHADE (From Lakewood, the birthplace of Muzak), FREEPORT, and DECEMBER'S CHILDREN. During the early '70s, TINY ALICE (with a Joplin-style singer) had an album on Kama Sutra and CIRCUS had a local power pop album. The band that made it though, was THE RASPBERRIES, basically the Choir with singer ERIC CARMEN. They had four national hits and five albums on Capitol. The first album had a scratch-and-sniff surface. A Capitol "hits" album is still in print, and Carmen's solo career got back on track with a top 10 hit from the Dirty Dancing soundtrack. Raspberry Wally Bryson formed PHOTOMAKER with half of The Rascals. When Carmen first had solo hits, the Outsiders' singer Sonny Geraci had a wimp ballad hit, "Precious and Few" with CLIMAX. Benny Orzechowski (Orr) recorded with The Grasshoppers before moving to Boston where he ended up in The Cars. John "Mouse" Michalski deserves a place in the Hall of Fame for moving to the West Coast and playing lead guitar for the Count Five, whose mind-boggling "Psychotic Reaction" was later covered by The Cramps.

During the late '70s "new wave", several Cleveland bands were signed, and still have distinctly different cult followings - over ten years later. PERE UBU (founded by the late Peter Laughner) released a new album and played reunion gigs in '88, and singer DAVID THOMAS had an active solo recording career. STIV BATORS still plays DEAD BOYS reunion gigs, was in THE LORDS OF THE NEW CHURCH, and acted in John Waters' Polyester. THE CRAMPS, featuring Cleveland drummer Nick Knox and Lux (from nearby Stow), are a perfect distillation of everything crazed about Cleveland from Screamin' Jay and Mad Daddy to Cleveland's legendary horror movie host Ghoultard. The CRAMPS are the most bootlegged group in the world who don't have a recording contract.

A lot of musicians from Cleveland were in New York by the late '70s (including The Cramps and The Dead Boys). The scene that got started with the Eno produced "No New York" album included Bradley Fields (Teenage Jesus and the Jerks), ADELE BERTEI, whose first solo album was released in '87 on Chrysalis (Contortions), Tim Wright (DNA),

## THE OHIO/PSYCHOTRONIC TOP 25

1. AGITATED - The Electric Eels
2. BEG, BORROW, AND STEAL - The Ohio Express
3. CROSSFIRE - Johnny and the Hurricanes
4. FEVER - The McCoys
5. FOR THE LOVE OF MONEY - The O'Jays
6. GO ALL THE WAY - The Raspberries
7. HEART OF DARKNESS - Pere Ubu
8. HEARTS OF STONE - Otis Williams and the Champs
9. I LOVE A PRACTICAL JOKE - Mad Daddy
10. IT'S ALL OVER NOW - The Valentinos
11. I PUT A SPELL ON YOU - Screamin' Jay Hawkins
12. IT'S COLD OUTSIDE - The Choir
13. WHAM! - Lonnie Mack
14. LITTLE BIT OF SOUL - The Music Explosion
15. MAD DADDY - The Cramps
16. ARE YOU READY? - P, G & E
17. MY CITY WAS GONE - The Pretenders
18. NOBODY BUT ME - The Human Beinz
19. SHOUT! (Pts. 1 & 2) - The Isley Brothers
20. SPACE ROCK (Pts. 1 & 2) - The Baskerville Hounds
21. STREET WHERE NOBODY LIVES - The Pagans
22. GIVE UP THE FUNK (Tear The Roof Off The Sucker!) - Parliament
23. TAKE THIS JOB AND SHOVE IT - Johnny Paycheck
24. 3/5ths OF A MILE IN 10 SECONDS - Jefferson Airplane
25. TIME WON'T LET ME - The Outsiders



# PAGANS

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## Scene of mass suicide



\$1 million in gold, cash found with bodies

ON PAGE 1

Cynthia Sley (The Bush Tetras), and ANTON FIER, a session drummer who was in many Cleveland bands, The Feelies, and The Lounge Lizards, and now leads THE GOLDEN PALOMINOS, and produces other acts. THE PAGANS, Cleveland's best punk band reformed a few years ago and their best (late seventies) material is on a compilation album. THE ELECTRIC EELS, an indescribable early '70s noise/art band have an album worth of material ready to release. An LP might also eventually show up by another good early '70s group MIRRORS (which I proudly played drums for). The latest band to attract some attention from the North Shore is DEATH OF SAMANTHA. Also from Cleveland are actor/artist/singer MARTIN MULL, jazz great ALBERT AYLER, blues legend ROBERT JR. LOCKWOOD, THE DAZZ BAND (R&B), and even polka great FRANKIE YANKOVIC, father of Weird Al.

Still more - Some towns that don't really fit into my eight city theory - Ashtabula, on Lake Erie near Pennsylvania, is the hometown of singer BUZZY LINHART and drummer MIRIAM LINNA (Cramps, Zantees, A Bones). Steubenville, on the West Virginia border, was the home of Ohio's white funk group WILD CHERRY (and member DONNY IRIS), boozing singer/actor DEAN MARTIN (and the formally undrugged porn star Traci Lords, who should make a record some day). Ohio garage bands are featured on various comps and the two Ohio volumes of the "Pebbles High in the Mid-Sixties" series.

\*Thanks to: Cindy Barber, Jamie Klimek, Fred Brockman, Dan Dow, Peter Kanz, Char Rao and Dave Schram.

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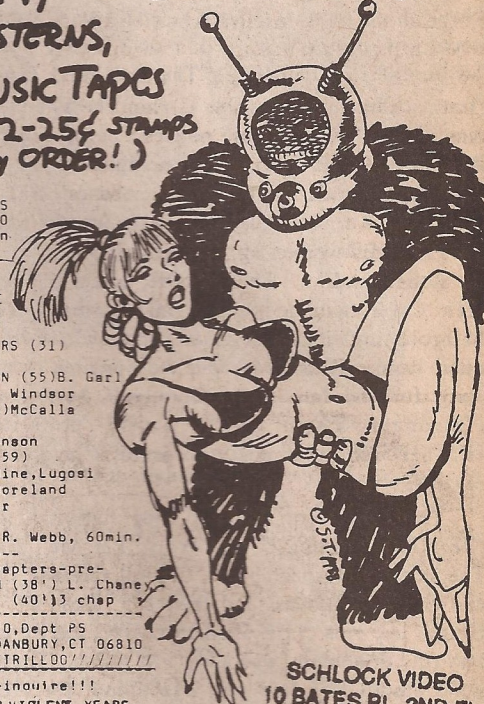
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# REVIEWS (39)

**OPEN HOUSE** (Prism '87) D Jag Mundha, P Sandy Cobe, S Davbid Micky Evans

Joseph Bottoms plays a radio psychologist whose girlfriend Adrienne Barbeau sells real estate. A serial killer who keeps slaughtering people in new empty houses (then calls the radio show), turns out to be a homeless maniac who kills because houses are too expensive(!). This up to date themed movie covers all the exploitation bases. The killer (a big guy wearing a crop duster) slices women up with razorblades on a stick. Adrienne has another topless scene, a woman goes for a nude swim before being decapitated, and there's a dumb comic S and M scene. It's one of

those movies where characters keep acting as if nothing has happened even after several co-workers have been killed. If you bother watching it, notice a poster for Terminal Entry, and forgotten 70's star Tiffany Bolling. Director Mundha also made Cannibal Campout. You've been warned.

## LOW BUDGET KILLER HILLBILLIES

**LUNCHMEAT** (Tapeworm/ Monogram '86) P/D/S Kirk Alex

The original, large size display box for this low budget horror movie is pretty eyecatching (look for it). Lunchmeat isn't very original and it's

crude, but I liked it. Six yuppie type teens" from L.A. (and one nonconformist punk girl) end up lost in the woods and are killed off by a demented hillbilly family. "Pa" and his two sons sell human meat to a burger stand. A third son (the one on the box) is a big retarded cannibal kept on a chain and whipped when he misbehaves. It's not really very gory for an eighties horror movie, but somehow disturbing and effective despite continuity problems and a weak ending.

**REDNECK ZOMBIES** (Troma '88) D Perciles Lewnes, P/D Ed Bishop, George Scott

Troma only released this made in Maryland shot on video gore tape. Yet another mutated by nuclear waste story (see Plutonium Baby), it's humor is in the Troma tradition- piss, fart, and fat guy and gay jokes. Some stupid redneck bootleggers use toxic waste for their new brew. There's an LSD sequence, some Three Stooges gags and the only thing this tape has going for it, lots of extreme gore.



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PSYCHO 39 TRONIC







**LUPINE WOLF** (J.A. '73) Kenji Misumi, P Shintaro Katsu, S Kazuo Koike, Gohseki Kojima

If you've seen **SHOGUN ASSASIN**, the Americanized version of the second Japanese "baby cart" adventure, you probably want more. The video poster for this one claims "Adventures in butchery along a trail of gore!!". This tape (also known as **Lightning Swords Of Death**) is the first of the series and while it's not quite as exciting and bloody as **Shogun**, it's pretty strange and will be surprising to novice Western viewers. (We found a copy in our favorite Korean book and video store, dubbed in English). Tomsabura Wakayama is Itto Ogami, the Lone Wolf, a master swordsman who roams the countryside with his baby in a specially rigged killer carriage. Some mercenary samurai ambush and rape some women. When Itto arrives, an honorable samurai who hated the others, kills the women (they would have been too shamed to live) and despite asking to die, is spared by Itto. Then The Lone Wolf protects a female slave who had bitten off the tongue of the man who bought her. The original owner, a female gang leader, wants the girl back and submits Itto to a hard to watch ceremonial punishment. After being hung upside down, beaten and dunked under water, he doesn't even cry out, so the impressed woman hires him to help avenge her father. Everything ends in an amazing large scale battle with Itto and child against a massive army fighting with martial arts, swords and even guns. He, of course also has to face the humiliated samurai he had spared. Even if you don't get used to the strict codes and mixed allegiances, the Lone Wolf movies are gorier than most horror movies, more complex than most martial arts movies and have more action than any modern cop movie. We also rented **Baby Cart In The Land Of Demons** (!) which was even stranger, but was not dubbed into English or Korean, so neither one of us understood the dialogue. Also look for the excellent monthly Lone Wolf And Cub comics from First Publishing.

**CREEPAZOIDS** (Urban Classics '87) P/ D/S David DeCocteau, S Buford Hansel

Empire films (Charles and Albert

Band) made 50 (!) films in the last 5 years, then burned out and sold the company. Besides famous shockers like **ReAnimator**, most of their features were (obviously rushed) low budget, and pretty useless. I wanted to see what a tape that actually starred the much hyped Lianna Quigly was like. This was better than I expected. It's post nuke teen time again, as five army deserters wander around in the acid rain until they settle in an abandoned building, complete with everything they need. An Alien style creature and a pretty bad giant rat puppet terrorize them. The fifth wheel computer guy dies first, Lianna has a nude shower sex scene, and characters run down endless corridors. At the end an effective baby monster (copied from **It's Alive**) is the only scary part. Nothing original or great, but like I said, I expected a lot worse. DeCocteau is another director who started at Corman's old New World studios, and has, at 26, already directed a half dozen features.

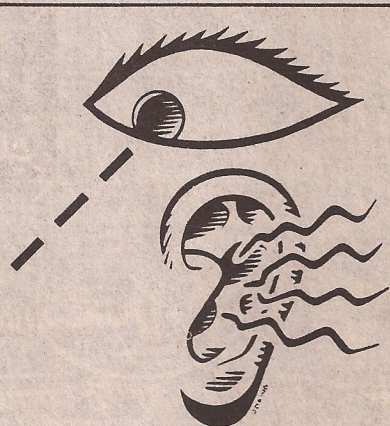
**AMAZON WOMEN OF THE MOON** (MCA '87) P/D Robert K. Weiss D Joe Dante, Carl Gottlieb, Peter Horton, John Landis S Michael Barrie, Jim Mullholland

I didn't expect to like this much. Maybe you don't either. It didn't help that executive producer John Landis was in the news for being acquitted of the **Twilight Zone** deaths about the time this comedy anthology was ready to release. Made in the style of Landis' **Kentucky Fried Movie** ('74) it sat around for a while before Universal decided to release it with a non existant ad campaign. A theatrical flop, it should be a hit on tape (many of the gags are aimed at the home video viewer anyway). Of course it's uneven, but some of the parodies are very funny and you get to see a lot of **Psychotronic** celebs having a good time. Russ Meyer rents a "personalized sex tape" to a kid, Sybil Danning is the queen of the moon, and Henry Silva immitates Jack Palance in a **Believe It Or Not** spoof proving that the (stop motion) **Loch Ness Monster** was Jack The Ripper. Joe Dante's take off on old sex madness type movies is great, and any fan of science fiction movies from **The Invisible Man** to **Queen Of Outer Space**, should enjoy the look alike copies here. Also with Steve Forrest,

Forry Ackerman, B.B. King, Ed Begly Jr., Henny Youngman, William Marshall, Paul Bartel, and many many more.

**SALVATION! HAVE YOU SAID YOUR PRAYERS TODAY?** (Vista '87) P/D/S Beth B., P Michael H, Shomberg, S Tom Robinson

Beth B. used to co-direct underground films in New York (**Vortex** was the last) then made some rock videos. Her background shows in this very professional feature, her first that's easy to go rent. Made just before the Jim and Tammy/Swagart scandals brought attention to TV evangelism, this movie has the same kind of scary believable low class, unemployed American characters as **At Close Range**. Exene (from the group **X**) becomes a popular, born again, rich heavy metal Christian TV crusader after getting to know the famous Jimmy Swaggart type Rev. Randall, played by Steven McHattie (who starred in the '76 James Dean TV movie). **Salvation** has comedy, satire, violence, erotic sex, a good modern rock soundtrack by groups I thought I didn't like (**Cabaret Voltaire**, **New Order**), and unpredictable plot moves, (always appreciated). Also with the very sexy Dominique Davalos, and **Rockets Redglare**.



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## REDISCOVERED 60s TAPES!

**SCREAM BABY SCREAM** (Regal '69) a.k.a. **NIGHTMARE HOUSE** (Camp) P/D Joseph Adler, S Lawrence Robert Cohen

Some amazing scenes from this rare movie were the first Rhino Sleazemania tape. I still wasn't prepared for this crazed new favorite, directed by a guy whose only previous film, *Sex And The College Girl* ('64), wasn't released until 1970. That one, by the way, starred Charles Grodin (in his first film) and Luana Anders. *Scream Baby Scream*, a hippy era horror movie filmed in Miami, has a great chaotic structure, you know- flashbacks inside of flashbacks. You can tell it was barely finished by the mismatched film stock. Four art students leave class, take acid (in coffee), hop on motorbikes, and race off to "see what's shakin' in the outer limits!". One of them, Chris Martel (from *The Gruesome Twosome!*) is in a rock band (*The Odyssey*). The substandard trip sequence takes place at a zoo. The class' nude model had been kidnapped by funny looking zombies and held by Charles Butler, "Master Of

The Macabre", an artist famous for painting mutated faces, who creates real life mutant models. Their faces are like something from an horror comic. You won't believe them. I still can't.

**THE YESTERDAY MACHINE** (Sinister '63) P/D/S Russ Marker

This is my favorite obscure old movie in years. Harry Medved re-discovered it and wrote about it in *Son Of The Golden Turkey Awards*, but didn't really cover all the bases. It starts with a guy fixing a car while the radio blares rock and roll and his girl practices her baton twirling in a short skirt. The opening sequence itself is classic, but she gets bored- "This is like lostville", they go for a walk in the woods, the credits roll, two men shoot guns, more credits, cut to the *Daily Sentinel* where star reporter /Playboy hero Jim Crandale is ready for his vacation. But he has to go to a hospital to see the guy who was fixing the car who relates (in flashback) how they were shot at by Civil War

soldiers(!), and his girlfriend appeared.

The convoluted, but fascinating science fiction plot turns out to be about Prof. Ernest Von Hauser (Jack Herman) and his time machine. Herman gives an amazing performance providing a long scientific explanation of time travel (that has me convinced) and ranting a pro Hitler speech (he started his experiments during the War). His laboratory, connected to a trap door in a graveyard is guarded by two Nazi goons. The reporter teams up with the missing cheerleader's sister, Sandra De Mar, who sings in a nightclub- "Everybody twist!", and they find themselves in the 18th century. Von Hauser's beautiful black Egyptian slave helps save the day as he attempts to send the baton twirler into the future. The time machine is a chair with a Nazi flag behind it, and some flashing lights. Tim Holt, once a famous cowboy star, is police Lt. Partane who relates a concentration camp story. I imagine this movie was kept out of circulation because people

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considered it bad taste in the sixties, but I'd rather see it again, than the popular Boys From Brazil. I've never seen anything quite like The Yesterday Machine and would love to see Marker's other feature, The Demon From Devil's Lake ('64), about a space capsule full of animals that mutate into one creature after exposure to radiation. Both of Marker's movies were made in Texas, which in the minds of some is still another country.

**DRACULA- THE BLOODLINE CONTINUES** (La Saga De Los Dracula) (All Seasons '72, Spain) D Leon Klimovsky, P Jose Perez Giner, S Lazarus Kaplan

'72 was a big year for vampire movies (over a dozen). This Spanish one never made it to America until recently. A pregnant woman and her new blonde hunk husband go to Transylvania to visit her grandfather, Vlad Tepes. The whole family turn out to be vampires who drink blood in wine glasses, and the baby is to be the family heir. The woman has dreams of an outrageous bat face, but they put a little too much

vaseline on the camera lens. The vampire women always take their tops off before they bite somebody. The baby vampire drinks blood from his mom in a scene duplicated in Grave Of The Vampire, a '72 American movie. Pretty tame by 80's standards, the most memorable character is a mutant hunchback boy with one huge eye (!) locked in the attic. Director Klimovsky is known for making movies starring Paul Naschy.

**SWITCHBLADE SISTERS** (Monterey '75) D/S Jack Hill, P John Prizier

I never read anything good about director Jack Hill until some fans discovered the many merits of his great SPIDER BABY ('64), and his series of Pam Grier action movies were released on tape. I never even heard of this one until Johnny Legend recommended it a few years ago. A lot of seventies drive in movies were predictable formula time wasters, nothing but tease and filler. This recently discovered gem is a wild, amazing, anything goes tale of how The Dagger Debs, tough female followers of The Silver Daggers gang, wise up, break away, and become The Jezebels. I don't

know where Hill found his young actresses, but they're all good, and star Robin Lee gives her all as the confused, vicious but tender Lace (wearing all black leather), often hysterical, and cursing through clenched teeth. The plot contains lots of jealousy, revenge, mixed allegiances, manipulation, and cartoon politics. The Silver Daggers sell drugs (and women) at the high school. A rival gang (that dress like members of Slade) sells drugs through a phoney rehabilitation clinic. You get to see women prison scenes (complete with a big lesbian guard), a massacre at a roller rink, and after the Jezebels join up with a black female revolutionary group, a street battle with machine guns and tanks!. Joanne Nail is Maggie, the new gang member. Monica Gayle is Patch, a devious behind the scenes troublemaker wearing an eye patch and Marlene Clark, star of several good black horror movies, is the leader of militant new comrades. Lenny Bruce's daughter Kitty plays Donut, the gang member who has to squeal like a pig. This is one of the best female JD movies ever, and, unfortunately was the last (credited) film work that Hill did.

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## TWO BY CASH FLAGG!

**BODY FEVER** (VEC '69) P/D/S /star Ray Dennis Steckler, P Keith A, Webster, S William Edgar

**SINTHIA THE DEVIL'S DOLL** (not officially on tape yet, '70) D "Sven Christian" (Steckler)

Ray Dennis Steckler, who acts under the name Cash Flagg, is best known for *The Incredibly Strange Creatures That Stopped Living And Became Mixed Up Zombies*. He made and starred in other features (*The Thrill Killers* is the best) now on tape, but by the late 60's, seemed to disappear. *Body Fever* was never released when it was new (and called *Super Cool*). *Synthia* was only shown in adults only theatres, but is now being seen by collectors on tape.

*BODY FEVER* is his Bogart tribute / spoof. As down and out private detective Charles Smith, Steckler has to hitchhike everywhere, and narrates the story about being hired to find a girl, played by his real life wife Carolyn Brandt. She wears catwoman style tight clothes during robberies. The music is a great mixture of rock, bongos, and a full orchestra. The plot includes strippers, junk, and a gangster called "Big Mac". Posters for Ray's other movies are on the wall in a bar, where Liz Renay is seen briefly. It's a typical dumb fun Steckler production with an oddball cast including Gary Kent (a regular in biker movies), Herb Robbins, who directed *The Worm Eaters*, Coleman Francis, who directed *The Beast Of Yucca Flats*, and rockabilly singer Ron Haydock. The big late sixties question is, "Are you a bird? Bird's fly!"

*SINTHIA* is a hard to watch, plotless sex, "trip" movie about a woman in analysis because she killed her parents while they were doing it. Endless cries of "Mommy", then "Daddy", and repeated sex scenes with psychedelic colors and editing are pretty hard to enjoy. A witches' coven is led by Herb Robbins (as Lucifer). Others stars are Diane Webber, a famous nude model and Playboy playmate, and Gary Kent (again). With lesbian scenes and strange seashore walks and chases, Steckler trademarks. Some of you might enjoy *Synthia* more than I did. Drugs might help. Maybe not.

(Young, Hot 'N' Nasty) **TEENAGE CRUISERS** (PVX '77") "by" Martin Margulies, Tom Denucci

If you've heard about this sex /rock/comedy at all, it's probably because of the soundtrack album. Originally on Rollin' Rock and now on Rhino, it features The Blasters, Billy Zoom of X, Ray Campi, Charlie Feathers, and the star of this movie, rockabilly singer/wrestling manager/Rhino consultant Johnny Legend. This American Graffiti inspired, plotless feature was mostly shot in '75 (judging from the Dog Day Afternoon marquee and Jaws gag). Legend, as KRUZ D.J. Mambo Remus smokes pot and does fast raps over the air, intercut with usually unrelated segments. The "nuthouse Nympho" escapes and has hard core sex scenes with a bound and gagged guy and some animated dildos. "Guest star" John Holmes (the late Ohio born porn legend) does it with two girls in and out of a pool. Enthusiastic star Serena (in what might be her debut) drives around with her girlfriend, masturbates outside a bedroom door, and ends up in a van with a bored hippy who comes so much he floods the street. Some parts are actually funny like the donkey sex gag, and a woman at a drive in with a ventriloquist dummy. Some of the sex scenes are leftover porn loops, others were shot for this movie, and the parts with Serena, a porn star, are soft core. The music's great, but you have to wonder where the audience is for this off the wall concoction. This tape has been deleted, but can still be found if you're part of that mystery audience.

**FRANKENSTEIN'S ISLAND** (Monterey '78) P/D Jerry Warren, S Jacques Lacoutur

Jerry Warren, who died in '88, was famous to some for doctoring Mexican horror movies for American release in the sixties. He also directed hard to believe features like *Teenage Zombies* and *Man Beast This*, his last ridiculous effort, looks older than its '78 copyright date, and is a treasure for fans of really desperate low budget filmmaking. Four balloonists land on an island (somewhere in California) and meet characters who must have escaped from Z movie heaven.

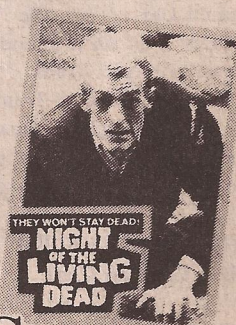
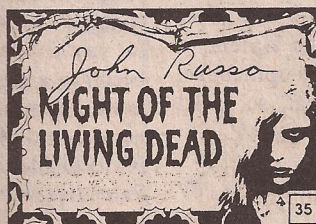
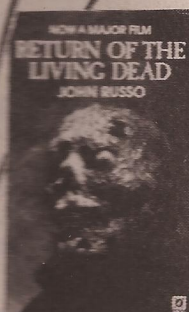
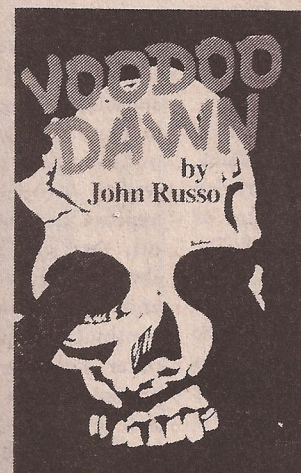
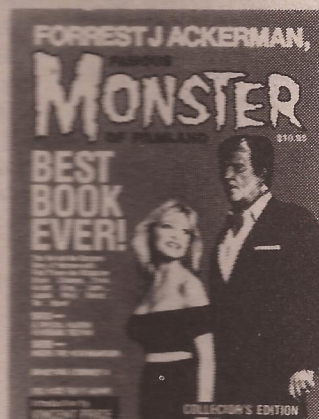
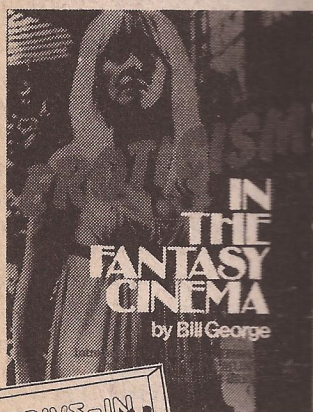
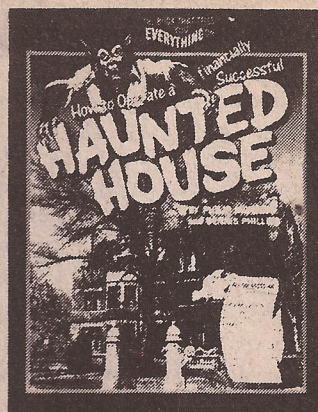
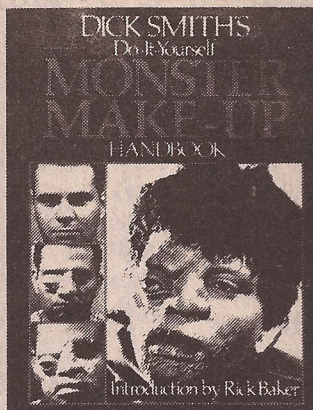
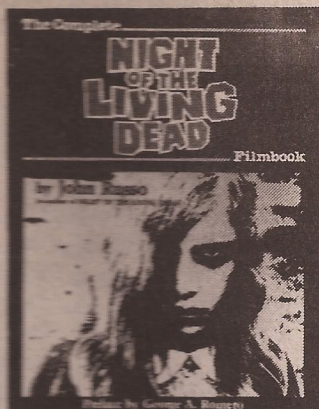
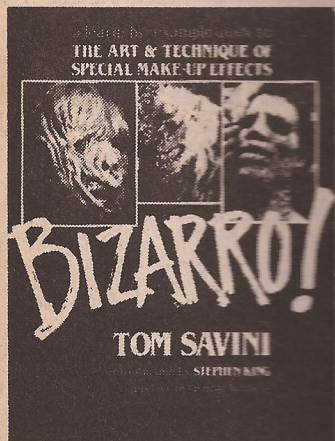
A tribe of jungle women in leopard skin bikinis are actually aliens. Warren regular Katherine Victor in a great silver/white wig is a mad doctor married to the 200-year old, bedridden assistant to Dr. Frankenstein. John Carradine, as the ghost of Dr. Frankenstein shows up once in a while, superimposed over the action, spouting meaningless dialogue, just like Lugosi in *Plan Nine From Outer Space*. Cameron Mitchell as a sea captain, is kept in a cell for his blood supply and is the father of an alien girl. A group of servant zombies wear sunglasses, sweatshirts, and black knit hats. Robert Clarke (*The Hideous Sun Demon*) is the hero, alongside B vet Steve Brodie. At the end, the Frankenstein monster shows up, and Andrew Duggan as a military officer thinks the whole story is crazy. As one character says, "So much has happened, the mind can't catalog it!"

## TWO FROM ITALIAN CANADA

**PSYCHO GIRLS** (MGM/UA '84) D/S Gerard Ciccoritti, P/S Michael Bockner  
**GRAVEYARD SHIFT** (Virgin '87) D/S Gerard Ciccoritti, P Michael Bockner

These two Toronto made horror movies aren't really great, but they've got a surprising, bizarre edge to them. *PSYCHO GIRLS* is the most warped. It's narrated by a would be scriptwriter, typing lines like "What is money anyway, but paper with germs on it?". His story is about a woman in an asylum since she was a child, for killing her parents by putting rat poison in pancakes (!). She escapes to terrorize her sister, and in a shocking sequence, she and two sadistic, laughing maniacs kill people during a dinner party. The sex and violence is off screen, but still intense. The director shows up as a pizza delivery boy. A character is shown reading *The Gore Gazette*. The same production crew returned for *GRAVEYARD SHIFT*, about a vampire cab driver, Silvio Oliviero (also in *Psycho Girls*, he looks kind of like Chris Sarandon) in what is supposed to be Manhattan. His love interest /victim (Helen Papas) is a terminally ill TV





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director. In this movie, vampirism is a cure for cancer. The gore was cut to avoid an X rating, but a lot of nudity remains. Some may be unhappy with the rock video style scenes (the director started out doing TV commercials), but they helped make it a video hit, and a sequel has been announced.

## FLORIDA HORROR

**BLOOD RAGE** (Prism '84) a.k.a. Nightmare At Shadow Woods D John W. Grissmer, P Marianne Kanter, S Richard Lamden

If you wondered what happened to Louise Lasser of Mary Hartman fame, she was recently in the underrated Crimewave, a movie by the director of The Thing That Couldn't Die (called The Perils Of P.K.), and this dumb horror movie shot in Jacksonville, Florida. The plot is almost the same as Psycho Girls, made the same year. An evil twin keeps killing while his innocent brother (who just escaped from the nut house) is blamed. Lasser as the confused mom screams a lot on a phone, and says Mary Hartman style lines. The producer co-stars as a doctor from the asylum. A girl is cut in half, a head is split open, and somebody is decapitated, so if all you want is some gore, you got it.

**THE UNINVITED** (New Star '87) P/D/S Greydon Clark

Greydon Clark has been making exploitation movies for years (Without Warning, Black Shampoo...). This one got a PG 13 rating (a bad sign for a modern horror movie) and is an atomic cat story. That's right a cat who escaped from a lab in Fort Lauderdale is taken on a yacht run by gangsters. Three

vacationing guys and two cliché bikini bimbos end up on board and the fun (?) begins. Clu Gulager is an alcoholic hit man who looks like Harry Morgan. George Kennedy has his ankle shredded. Alex Cord is the corrupt businessman/killer star. The cute cat seems to have a devil cat that comes out of its mouth. Except for Kennedy's ankle, the effects stink and nothing is delivered.

**TRUTH OR DARE** (Peerless '87) P/D Yale Wilson, S Tim Ritter

Here's one to make you think you've lost your mind. Who makes these senseless things, and who puts up the money !?!. A guy finds his wife cheating on him and runs out to hide in the woods. A red haired woman (the devil?) appears and dares him to cut his finger off, then rip his chest open. He does, she rips her eyes out, then disappears. He ends up in the nut house where he continues to play "truth or dare" with other inmates. One guy puts a hand grenade in his mouth and pulls the pin out. After more (imagined?) mutilation, he gets out, puts on a gold metal mask, runs over a baby and kills a kid with a chainsaw. A seemingly retarded cop tries to catch him. At one point the tape becomes a comedy (at least that's what I think). Some of the fast editing is really good, but the theme song ballad (Critical Madness) is the worst. Made in Palm Beach.

**BLACK DEVIL DOLL FROM HELL** (Budget '84) P/D/S/music Chester Novell Turner

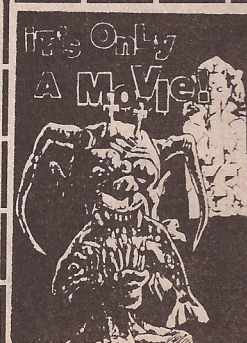
Of all the low budget, homemade tapes reviewed here, this has got to be the most amateur and probably the cheapest. There haven't been any black cast horror

movies since the seventies (I'm not counting all the recent voodoo movies with black people only as menacing background figures). Here's a hard to believe effort about a church going lady (Shirley L. Jones) who is compelled to buy a doll at a magic shop. The possessed doll is actually a Jerry Mahony manequin (the kind you used to be able to buy) in black face and a rasta wig. The big eyed doll watches the woman shower and soon becomes her secret lover, growling "Beg for it bitch!". Long sequences show the doll grunting and thrusting on top of her. She throws away her bible, the doll leaves and she picks up guys at discos and bars, but they just don't measure up. Do-it- all Turner also performs the (not bad) rock and roll theme song. If it sounds stupid, offensive, hateful or crude- it is, but I swear some of the doll dialogue was copied in the recent Child's Play.

**DEATH BY DIALOGUE** (City Lights '88) D/S Tom Dewile P Richard Pepin, Joseph Merhi

This one's about a haunted movie script. A guy and four friends visit his crippled taxidermist uncle with a harsh housekeeper who live next to a movie set. People start to die according to the script, so finally some of the survivors try to rewrite the script to save themselves (a good idea which is dropped). Some of the dream sequences are memorable, if pointless. A heavy metal band appears playing outside and a head is smashed with a guitar. A topless girl decapitates some guy. Other parts are botched, like a man on fire, obviously a stunt man in an asbestos suit. The black kid is a typical cliché third wheel hanging out with two couples, but as the soundtrack reminds us, "party down and loose control!".

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## MORE RIP -OFFS

**DEADLY VENGEANCE** (Active '85")  
P/D/editor/cinematographer Amin Chaudhri, S Joel O'Brien

I've always thought Grace Jones was interesting, although the only movie I'd seen her in was *Vamp* (she was the best part). This tape, claiming to star her, is actually a 1970 New York crime/sex movie called *Sweet Vengeance* (originally rated X). The story concerns a woman who goes after gangster Big Mike after he kills her boyfriend. She lets a gay photographer paint her body and take her picture (for *Freakout* magazine) in exchange for martial arts lessons in Central Park. She then poses as a hooker, slits some gangster throats, then dies in flames after her car crashes. The producers must have decided to try and deceive black action movie fans a few years later because they added several scenes with "Shaft" style music, two black characters, and more explicit (softcore) sex.

Near the beginning, a very young looking Grace Jones, with short natural hair greets her boyfriend "Slick Jones" and thanks him several times for flowers.

They have "almost porn" sex, ruined by the cameraman who usually focuses on the guy's butt. Slick then leaves and does it with Big Mike's woman then gets shot in the head when discovered. No more Grace. On with the "real" movie.

**SHEENA IN WONDERLAND** (Three Hearts '87) P/D "Edward Dinero"

Here's a tape with a very misleading box. It strongly infers that this is a "Roger Rabbit" style sex movie, mixing part Oriental porn star Sheena Horne with cartoon characters. I know— a project like that would take a lot of time and money, and I should have known better, but I'm sparing you. She sits on a zero budget set and says "Hi I'm Little Miss Muppet, official hostess of this adult cartoon show", introducing the unidentified, already shown in American theatres 1973 Italian / French full-length cartoon; **KING DICK**. Some people might enjoy this harmless silly story about star "Little Dick", the impotent king "Master Limpcock", and the witch "Nymphomania", but you

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shouldn't have to be tricked into enduring it. Sheena is cut in once in a while to make dumb Elvira style comments, and inbetween cartoon segments near the end, does typical hard core porno things with two different guys on the cheap kid show set. The grass rug moves and you can hear the directors voice (not uncommon in today's direct to video porn tapes). If you wanted to see a Sheena Horne porno tape, there are plenty to choose from. If you want to see a European sex cartoon, This one is also available in its original form.

**THE WORLD OF ACID** (VCR '67) (a.k.a. *The Hippie Revolt, Something's Happening*) D Edgar Beatty, P Art Lieberman

Despite the (new) exploitive title, this is a documentary "written and told by the hippies themselves", and is all actual footage of California alternative lifestyles in '67. People talking about what's going on and how they feel are heard over scenes of be-ins, love-ins, a "moonfire funeral", and life around Haight Ashbury. Watching this might make you think the world ended over twenty years ago (see *The Day The Earth Caught Fire* - '61 for some simialar scenes) and also points out what normal looking (shorthaired) kids most of these "hippies" were. Not really about drugs at all, this sometimes boring tape leads up to scenes of massive anti-war demonstrations in Los Angeles. Made by a former TV commercial director, it's an interesting artifact and a treasure trove of historical footage.

**FOREVER EVIL** (United '87) D Roger Evans, P Jill Clark, S Freeman Williams

Here's another one from Texas, an attempt to copy *The Evil Dead*, shot on video. A bunch of young people in a house are killed off in a variety of ways by a demon unleashed by a Lovecraft inspired book. It mixes fantasy elements, gore, and a hard to believe attack by amateur Rambo/ Ghost Busters. One special effects scene stands out from the rest of this overlong tape, and it's a "dream sequence". A girl rips a monster baby out of her stomach. Pretty disturbing, but it'll wake you up.



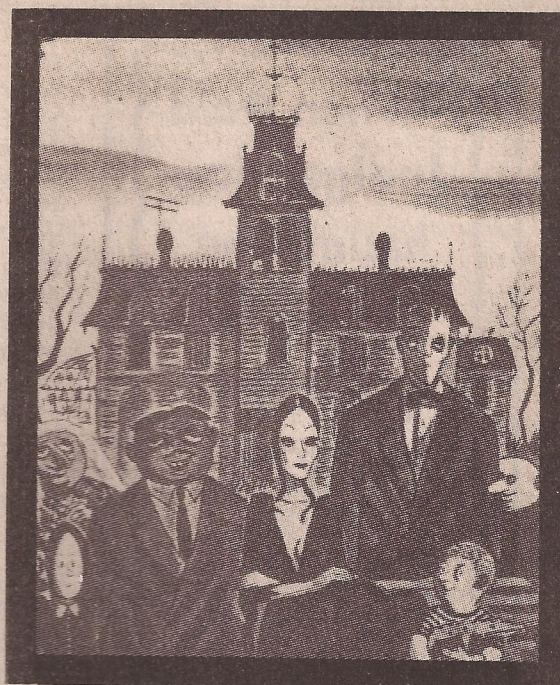
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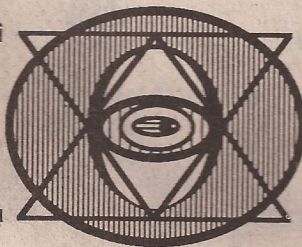
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*\*(The late Gary Cooper, who usually played men with great integrity who were awkward and shy, seems to have been a major influence on Reagan. The president quoted Cooper's speech from Frank Capra's MR. DEED'S GOES TO TOWN ('36) and actually took a copy of FRIENDLY PERSUASION ('56) to the Soviet Union with him to show to Gorbachev. It's message is- even a man with the deepest anti-war/violence convictions (a Quaker) will fight back when his family (including son Anthony Perkins) is threatened. I wonder if Reagan screened THE FOUNTAINHEAD ('49) for any foreign heads of state (!). Nancy Reagan and Cooper were both in IT'S A BIG COUNTRY ('51), and Reagan and Cooper both gave anti-Communist testimony at the 1947 HUAC hearings. Cooper's best actor friend James Stewart (the second best known awkward and shy type movie hero, also known for starring in Frank Capra movies) later became president Reagan's best friend, and spent a lot of time campaigning for him. Cooper and Stewart, possibly the most beloved American male stars of all time besides John Wayne (who also supported Reagan) helped turn a minor star, who would have been forgotten, into a two term president.)*

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